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SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

THURSDAY AND FRIDAY EVENINGS

APRIL 10TH AND 11TH

BEGINNING PROMPTLY AT 8.30 O'CLOCK

THE

BLAKESLEE COLLECTION

ON VIEW DAY AND EVENING

AT THE AMERICAN ART GALLERIES

FROM FRIDAY, APRIL 4TH, UNTIL THE MORNING OF
THE DAY OF SALE, INCLUSIVE

SIR THOMAS LAWRENCE P.R.A.



MRS HENRY ROBINSON AND SON.

ILLUSTRATED CATALOGUE

OF THE

BLAKESLEE COLLECTION

OF

VALUABLE PAINTINGS

BY THE MASTERS OF THE

EARLY ENGLISH, DUTCH, FLEMISH
AND MODERN SCHOOLS

TO BE SOLD AT ABSOLUTE PUBLIC SALE

ON THURSDAY AND FRIDAY EVENINGS
APRIL 10TH AND 11TH

AT MENDELSSOHN HALL

ON FREE VIEW DAY AND EVENING

FROM FRIDAY, APRIL 4TH, UNTIL THE MORNING OF SALE, INCLUSIVE

AT THE AMERICAN ART GALLERIES

THE SALE WILL BE CONDUCTED BY THOMAS E. KIRBY, OF THE

AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1902

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2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

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THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

ARTISTS REPRESENTED AND THEIR WORKS

ARTIST	SUBJECT	CATALOGUE NUMBER
ALBANI, F.	Dance of Cupids	2
BARKER, T.	Landscape in Sussex	8
	A Woodland Path	155
BARRAU, L.	Easter	118
BARRETT, G.	Landscape	38
BEECHEY, SIR W.	Portrait of Admiral Sir John Ross	103
BOGERT, G. H.	Close of Day	30
	From Leyden to Katwynk	116
BOL, F.	A Dutch Burgher	117
BOLDINI, G.	The Gossips	137

ARTIST	SUBJECT	CATALOGUE NUMBER
BOUGUEREAU, W.		
	Les Deux Sœurs	122
BRIDGMAN, F. A.		
	An Oriental Woman	97
BRIL, P.		
	A Pastoral	100
BRONZINO, A.		
	A Little Girl of Venice	47
	Florentine Lady	48
	A Cardinal	119
BROWN, G. L.		
	Falls of Niagara by Moonlight	80
CANALE, A.		
	Venice	46
CLAYS, P. J.		
	On the River Scheldt	136
CLOUET, J. (The Younger)		
	Lady of the Court of Francis I.	31
COLLINS, W.		
	The Patriarch	150
CONSTABLE, J.		
	Opening the Lock	138

ARTIST	SUBJECT	CATALOGUE NUMBER
COOKE, E. W.		
	French Herring Boats Running Into the Port of Havre-de-Grâce	123
COROT, J. B. C.		
	Allant au Pâturage	109
COTES, F.		
	Portrait of Miss Sophia Temple	21
	Portrait of John Sotheby, Esq.	127
	Portrait of Lady Monson	146
COTMAN, J. S.		
	Landscape	23
COURBET, G.		
	Jeune Femme Cueillante des Fleurs	50
DAHL, M.		
	Mother and Child	92
DE BAEN, J.		
	Portrait of a Lady	33
	A Gentleman in Armor	70
DE GREBBER, P. F.		
	The Violin Player	112
DE HAVEN, F.		
	Through the Fields	12
	Making Hay	85
	The Oak	128

ARTIST	SUBJECT	CATALOGUE NUMBER
DE KONINCK, S.	A Gold Weigher	106
DE LAIRESSE, G.	First Duke of Marlborough and Family, with Allegorical Figures	78
DE LOUTHERBOURG, P. J.	Battle Scene	159
DOBSON, W.	Portrait of Charles II.	32
	The Earl of Pembroke	84
	Henry Clifford, Earl of Cumberland	143
DUPRÉ, JULIEN	The Haymaker	1
EGG, A. L.	Cromwell Discovering his Chaplain, Jeremiah White, Making Love to his Daughter Frances	86
ELIAS, N.	Portrait of a Dutch Lady	62
EWBANK, J. W.	Windsor Castle	61
FERRERE, C.	The Flower Girl	60
FYT, J.	Game Piece	71
GAINSBOROUGH, T.	At the Pool	105

ARTIST	SUBJECT	CATALOGUE NUMBER
GAUGENGIGL, I. M.		
	The Smoker	26
GOSLING, W. W.		
	A Farm Scene in Sussex	63
GUARDI, F.		
	View of the Church of St. Simeon the Lesser, Venice	65
HALS, D.		
	The Visit of the Cavaliers	34
	Un Banquet en Plein Air	88
HARLOW, G. H.		
	Countess of Grosvenor	19
	Duchess of Richmond	115
	Portrait of a Lady	99
HARPIGNIES, H.		
	On the River Marne	17
HENNER, J. J.		
	La Lectrice	96
HOPPNER, J.		
	Mrs. Sutherland	140
HORREMANS, J. J. (The Elder)		
	The Convalescent	133
	The Christening	134
HOWARD, H.		
	Hebe Feeding the Bird of Jove	49

ARTIST	SUBJECT	CATALOGUE NUMBER
HUDSON, T.	Portrait of Mrs. Newdigate	3
JACKSON, J.	Portrait of a Man	37
JACQUE, C. E.	Fowls in Barnyard	11
JANSSENS, C.	Henriette, Duchess of Orléans	108
KAUFFMANN, A.	Portrait of Miss Craddock	43
KNAUS, L.	The Love Letter	98
	The Butcher Boy	131
KNELLER, SIR G.	Portrait of a Gentleman	53
	Portrait of Edward Montague	82
	The Earl of Macclesfield	125
	King George I.	147
LASTMAN, P.	John the Baptist, Preaching	75
LAWRENCE, SIR T.	Portrait of Canova, the Italian Sculptor	5
	Portrait of George IV.	22
	Mrs. Siddons, the Actress	69
	Portrait of Miss Bulkeley	104
	Portrait of Fanny Kemble	141
	Frances, Wife of Henry Robinson, Esq., and Son	157

ARTIST	SUBJECT	CATALOGUE NUMBER
LEDOUX, MLLE. P.		
	Meditation	66
LELY, SIR P.		
	The Countess of Rockingham	13
	Portrait of Sir Richard Temple	18
	Sir William Samwell	24
	Lady Middleton	87
	Portrait of a Lady	113
	Nell Gwynne	121
	William, Earl of Ashburnham	160
LINNELL, J.		
	The Rooks	7
MERLE, H.		
	Maternity	73
METTLING, L.		
	A Roundhead	25
MIEREVELT, M. J.		
	A Dutch Gentleman	144
MIGNARD, P.		
	Mlle. de la Sablaire	124
MILIUS, F.		
	An Amateur of Music	81
MOLENAER, N.		
	Skating on the Spaarne at Haarlem	9

ARTIST	SUBJECT	CATALOGUE NUMBER
MONTICELLI, A.		
	La Cour de Henri III.	161
MOREELSE, P.		
	A Prince of Nassau	54
	Portrait of a Lady	89
	Portrait of a Woman	129
MYTENS, D.		
	Portrait of Sir William Ruggeley, of Dunton Curdvarth, Warwickshire	79
NASMYTH, C.		
	Italy	94
OAKES, J. W.		
	A Surrey Cornfield	83
OCHTERVELT, J.		
	Vertumnus and Pomono	95
OUDINOT, A. F.		
	Marée Basse à Villerville	27
OWEN, W.		
	The Wood Cutter	55
	The Young Artist	91
PALAMEDESZ, A.		
	Joyous Company	110
PARRIS, E. T.		
	The Bridesmaid	16

ARTIST	SUBJECT	CATALOGUE NUMBER
PAUL, SIR J. D.		
	Landscape, Norwich in the Distance	72
POURBUS, F. (The Younger)		
	Eleanor de Medici	14
	A Dutch Nobleman	41
	Portrait of Henriette de Joyeuse	114
PYNE, J. B.		
	Lake Windermere	28
RAEBURN, SIR H.		
	Portrait of Margaret Wilson	148
RAMSAY, A.		
	Portrait of Mrs. Sinclair	77
RAOUX, J.		
	The Love Message	139
RATHBONE, J.		
	Landscape	15
REYNOLDS, SIR J.		
	Portrait of Richard Brinsley Sheridan	56
RIBOT, A. T.		
	The Reader	58
	Portrait of Himself	93
ROBERTS, D.		
	Hôtel de Ville, Louvain	42

ARTIST	SUBJECT	CATALOGUE NUMBER
ROMANI, J.	A Love Token	67
ROOTIUS, J. A.	A Young Hollander	76
ROUSSEAU, T.	The Forest of Fontainebleau	64
ROYBET, F.	Officer of the King's Guard	4
	The Cavalier	40
	The Standard Bearer	107
	In the Harem	151
SCHREYER, A.	At the Pool	39
SEIGNAC, G.	Diana	44
	A Roman Lady	90
SHEE, SIR M.	Portrait of the Hon. Mrs. O'Neil	74
STANNARD, J.	The Lock	45
THAULOW, F.	St. Mark's, Venice	57
	The River Arques, near Dieppe	102
THEOTOCOPULI, D.	An Ambassador	126

ARTIST	SUBJECT	CATALOGUE NUMBER
THOMSON, J.	Village near Duddingston	145
THORNHILL, SIR J.	Portrait of Miss Adelaide Campbell	142
VAN ARTOIS, J.	Landscape	111
VAN COOVER, J.	A Holland Landscape	20
VAN DRIELST, E.	Landscape	6
	Holland Landscape	120
VAN DYCK, SIR A.	Portrait of the Duke of Portland	68
VAN DYCK (Ascribed to)	Venetian Nobleman	52
VAN HONTHORST, G.	Marie de Medici	130
VAN MIERIS, W.	The Poulterer's Shop	132
VAN RUYSDAEL, S.	Scene in Holland	29
VECCHIO, P. (Ascribed to)	Madonna and Child	152

ARTIST	SUBJECT	CATALOGUE NUMBER
VESTIER, A.		
	A Royal Lady of the Period of Louis XVI.	135
VIBERT, J. G.		
	"Le Repos du Peintre"	149
VICTOORS, J.		
	A Rabbi	101
VINCENT, G.		
	An English Landscape	153
VINEA, F.		
	The Pet	35
WATTS, F. W.		
	View near Tunbridge, Kent	51
WILKIE, SIR D.		
	Christopher Columbus Submitting the Chart of his Intended Voyage for the Discovery of the New World to the Spanish Authorities	158
WILSON, J.		
	Morning after the Storm, Corbière Rocks, Isle of Jersey	10
WILSON, R.		
	The Wreck	36
	Italy	59
	Tivoli	154

FIRST EVENING'S SALE

THURSDAY, APRIL TENTH

AT MENDELSSOHN HALL

Fortieth Street, East of Broadway

BEGINNING PROMPTLY AT HALF AFTER EIGHT O'CLOCK

CATALOGUE

N°. 1

JULIEN DUPRÉ

The Haymaker

Coming through a meadow is a French peasant girl, in a simple working garb of blue and red. Over her shoulder she carries a rake, and with her right hand holds up her apron, which is full of hay, some of it straggling down as she walks along. About her head is a blue handkerchief, and she turns her face to the left with a far-away expression. The gray sky is opalescent in quality, and the picture, a characteristic example, is full of light.

Height, 13 inches ; width, 10 inches.

N°. 2

FRANCESCO ALBANI

1578–1660

Dance of Cupids

A laughing, dancing group of cupids is presented in this admirably arranged composition, and the nude figures are full of action and grace. A beautiful landscape, with trees, distant hills, and sky, makes a fitting environment for the festive scene. The figures are effectively disposed in various interesting attitudes, a chain of dancers passing under the extended arms of the two principal figures. The flesh painting is rich and luminous, and the drawing most able. Albani was a fellow pupil with Guidi Reni, at Bologna, under Carracci. The Duke of Mantua invited him to his court, where he painted several pictures. Lanzi called him "The Anacreon of painting," and his pictures may be seen at the galleries of Bologna, Dresden, Florence, Milan, Paris, Rome, St. Petersburg, and Turin.

Height, 30 inches; length, 38 inches.

N°. 3

THOMAS HUDSON

1701–1779

Portrait of Mrs. Newdigate

Hudson was the master of Sir Joshua Reynolds, and enjoyed considerable patronage among the gentry of his day, having a fashionable *clientèle* in London.

A lady in an evening robe of white satin, cut low and trimmed with lace, is represented in this portrait. Flowing from her shoulders is a wrap of pale blue silk. The hair, of dark brown, is dressed severely off the forehead and falls down the neck. The face is bright and of brilliant coloring.

Height, 29 inches; width, 24 inches.

N°. 4

FERDINAND ROYBET

Officer of the King's Guard

Much after the vigorous, broad manner of the older masters, Roybet delineates in this canvas a swarthy figure in dark dress, wearing a great ruff and a broad-brimmed hat. The work is subdued, the flesh tones making almost the highest notes in the picture. The painting is suavely executed with consummate skill, the artist being one of the best technically equipped men of the day.

Height, 26 inches; width, 21 inches.

N°. 5

SIR THOMAS LAWRENCE, P.R.A.

1769–1830

Portrait of Canova, the Italian Sculptor

In this portrait of the distinguished Italian sculptor, Antonio Canova, one of the most successful and popular artists of his time, Lawrence has represented him with a handsome, youthful, and alertly intelligent face, wearing a luxuriant dressing-gown of the prevailing mode, of red velvet, trimmed with fur. He reclines in a chair in front of a brown wall, against which is draped a curtain of red. A white shirt, with negligée collar, is disclosed under the house robe. Dark curling hair, a smooth face, and piercing black eyes full of animation and fire, proclaim distinctly the man of genius and the artist, all making for an attractive personality. Napoleon did his best to induce Canova to settle in France, but the sculptor remained true to his country, and was successful in obtaining the decree for the restoration of the treasures which Napoleon had taken from Rome. It is quite evident that Lawrence painted this portrait *con amore*. In every touch there is enthusiasm, and the example is thoroughly representative of his skill and artistic feeling.

Lawrence was painter in ordinary to the king, and painted many of the most distinguished people of his

time, and at the death of Reynolds was unanimously elected to the presidency of the Royal Academy.

Height, 36 inches; width, 28 inches.

From the collection of the Countess of Lindsay.

N°. 6

EGBERT VAN DRIELST

1746–1818

Landscape

In quite remarkable detail, and with excellent disposition of the greens, a clearing in the woodland is represented here, showing an old house in front of which are two figures. The drawing of tree forms is masterly, and through an alley of trees the sense of distance is well expressed. Sheep and cattle wander through the landscape, and a dog plays on a roadway. A beautiful sky sends out brilliant light, flooding the picture with a warm glow. Born in Gröningen, this artist made a particular study of Hobbema, Ruisdael, and Wynants, and his pictures closely approach the manner and taste of those great masters. He left a son, Jan, of great talent.

Height, 34 inches; length, 48 inches.

N°. 7

JOHN LINNELL

1792–1882

The Rooks

Bare trees, with rooks settled upon them, and a bleak moorland, with pale blue distance, go to make up this interesting composition, in the foreground of which are figures. Other rooks circle in the sky, which is full of luminous clouds, causing an admirable play of light and shade over the picture. In the middle distance appears a stream, and to the side a hill, warmed into bright yellow tints by the sun.

Linnell, the son of a wood carver, adopted the career of painting by the advice of Benjamin West, and, although he was a painter of portraits, is better known by his landscapes.

Height, 30 inches; length, 40 inches.

No. 8

THOMAS BARKER

(Barker of Bath)

1769–1847

Landscape in Sussex

Unusual in its originality, this composition gives a powerful landscape arrangement of great trees against a stirring sky. One enormous oak to the right throws deep shadows, under which are grouped some horses. A horse and cart stand under the trees on an eminence to the left, which are silhouetted against the clouds that rise up from the horizon in weird forms. The tonal quality is fine and mellow, and the picture interesting in composition.

Barker's father was a painter. The son enjoyed great popularity, and many of his works are reproduced in various mediums.

Height, 28 inches; length, 36 inches.

N°. 9

NICOLAAS MOLENAER

1647–1676

Skating on the Spaarne at Haarlem

This realistic Dutch winter scene shows the river entirely frozen over and covered with skaters. Along the bank are picturesque old houses and windmills partly covered with snow. The city, with its spires and roofs, stretches away in the distance, and a wonderfully fine sky shows vistas of blue through dark cloud forms. Much character is shown in the many figures, full of movement and color. Pictures of similar themes by this painter are at St. Petersburg and Rotterdam.

Height, 23 inches; length, 32 inches.

No. 10

JOHN WILSON

(Called Jock Wilson)

1774–1855

Morning after the Storm, Corbière Rocks, Isle of Jersey

John Wilson, the Scottish marine and landscape painter, was born near Ayr, and is familiarly referred to as "Jock Wilson." His father, one of the founders of the Society of British Artists, apprenticed him to a decorator. Later he received instruction from Alexander Nasmyth, and painted in London.

This view of sea dashing up against piled-up masses of red rock is admirably rendered. The water is full of movement, the rocks strongly constructed, and the sky has been painted with knowledge and assurance.

Height, 35 inches; length, 60 inches.

Exhibited at the International Exhibition, 1862.

No. 11

CHARLES ÉMILE JACQUE

1813–1894

Fowls in Barnyard

Pecking away in the straw of a barnyard is a group of cock and hens about a doorway. The sunlight falls on the scene, making strong contrasts, and while painted in detail, the work is yet broadly treated in the master's inimitable manner, for he was famous for his farmyard scenes.

Etcher and engraver, as well as painter, Jacque was a most interesting personality, and his reputation has increased with years, his work to-day being in great demand.

Height, 7 inches; length, 13 inches.

N°. 12

FRANK DE HAVEN $100

Through the Fields

The time is late afternoon, and the sun casts long shadows which cover the foreground of a flat meadow that stretches across to a line of trees. One great tree is to the right, and the sky, brilliant along the horizon, has dark clouds at the top. A mother and child wend their way along a road in the centre of the picture.

Mr. De Haven exhibits at current displays in New York and other cities, and is one of the most promising of the modern group of American landscapists.

Height, 28 inches ; length, 36 inches.

No. 13

SIR PETER LELY

1617–1680

The Countess of Rockingham

A great blue hat, worn jauntily on one side of the head, gives a piquant air to the lady in this portrait. Posed out of doors, she wears a gown of purple satin, trimmed with lace, and about her neck is a string of pearls. Dark brown hair falls in a profusion of curls on the fair neck. Lely for thirty years was the popular portrait painter of England, the king and his court sitting to him.

Height, 30 inches ; width, 25 inches.

N°. 14

FRANZ POURBUS

(The Younger)

1569–1622

Eleanor de Medici

(Sister of Marie de Medici)

The original of this portrait was the sister of the celebrated Marie de Medici, daughter of Francis I., Grand Duke of Tuscany, and Jeanne, Archduchess of Austria. Her beauty and patrician origin are unmistakable here as she stands in easy attitude, gesticulating with one hand and holding a miniature of Henri IV. of France in the other. She is dressed in a black gown, embroidered in gold cord, and wears an exquisitely worked ruff and cuffs, while about her neck is a handsome jewelled chain. Hair of reddish brown ripples off her forehead and is arranged with a ribbon. Her face bears a pleasant, affable expression, and is painted in detail.

Pourbus was appointed painter to Marie de Medici, and accompanied her sister Eleanor in her progress through France. He was also painter to the Duke of Mantua.

Height, 31 inches; width, 25 inches.

FRANZ POURBUS



ELEANOR DE MEDICI

No. 15

JOHN RATHBONE

1750–1807

Landscape

Friend and boon companion of George Morland, John Rathbone was born in Cheshire, and was a regular exhibitor at the Royal Academy up to the time of his death. This canvas is one of his characteristic examples, showing a lake scene among the hills, with much variety of broken country. The distance is delicately rendered in tender tones, and to the left are masses of tree forms with figures and sheep. The subject is kept in a low, quiet key of harmonious color.

Height, 27 inches; length, 39 inches.

N° 16

EDWARD THOMAS PARRIS

1793–1873

The Bridesmaid

With her head resting upon her hand, the face turned towards a window draped with green curtains, a young lady is seen seated on a sofa. She is robed in a handsome gown of white satin that leaves her fair white neck and shoulders exposed. A handsome chain of jewels falls on her lap, and in her hand she holds a handkerchief. On the floor beside her lies a lute, while on a table is a vase.

This genre work represents an interesting phase of the art of the early Victorian epoch, of which Parris was a notable figure. For, having been appointed historical painter to Queen Adelaide in 1838, he was in 1839 commissioned to paint the coronation of Queen Victoria, having also made a portrait of her, both of which canvases are well known through engravings.

Height, 29 inches; width, 21 inches.

From the collection of Lord Peel.

HARPIGNIES.



ON THE RIVER MARNE

N°. 17

HENRI HARPIGNIES

On the River Marne

Doyen of the French landscapists, in 1897 presented with the grand prize of the Paris Salon, this distinguished painter ranks high among contemporary landscapists.

The quiet charm of the pearly, opalescent grays of a summer morning along the French river is depicted very tenderly and in exquisitely delicate color, the greens being rendered with particular subtlety. The trunks and branches of a group of trees to the left make an interesting network of lines. A path winds in and out of the long grass in the foreground, near which a man is fishing in a boat, while the shadows of the farther bank are reflected in the placid water.

Height, 26 inches; length, 31 inches.

N°. 18

SIR PETER LELY

1617–1680

Portrait of Sir Richard Temple

With a brown cloak negligently thrown over his shoulders, a young man of distinguished mien is represented in this portrait, his curly blond hair falling luxuriantly over a ruffled white tie. Soft eyes and a handsome mouth, a regular chin, delicate coloring, and youth, all make the picture attractive.

It is an extremely satisfactory example of the most popular artist of his day, a man whose studio was the resort of the fashionable English society from the sovereign down, for Lely enjoyed an enormous vogue and was in great favor with the court.

Height, 30 inches; width, 25 inches.

N°. 19

GEORGE HENRY HARLOW

1787–1819

Countess of Grosvenor

A sweet-faced, refined English woman is presented on this canvas. Her brown hair curls over her forehead, and about it is a black *voile*. The gown, cut low and edged with lace, is of dark claret-color. Delicate flesh tints, fair complexion, and ruddy cheeks give much beauty to the countenance.

Harlow entered the studio of Sir Thomas Lawrence when quite a youth, and worked with him eighteen months, when they quarrelled. He was a successful portrait painter, though he did some pictorial figure work as well; but he is better known by the former.

Height, 21 inches; width, 16 inches.

No. 20

J. Pulitzer $4.25

J. VAN COOVER

A Holland Landscape

Bright and fresh in tone, with attractive greens and a rolling sky, this characteristic glimpse of Holland scenery is painted with freedom and spontaneity. A road on the right, barred by a fence, leads to some red-roofed houses, surrounded by willows. A stream flows to the left, and an old barge is moored to one of the reedy banks. In the distance a windmill appears among houses.

Height, 31 inches; length, 40 inches

N°. 21

FRANCIS COTES, R.A.

1726–1770

Portrait of Miss Sophia Temple

One of the foundation members of the Royal Academy, Cotes painted, in 1767, Queen Charlotte, with the Princess Royal on her lap, the work being engraved by Ryland and having considerable vogue. The favor of royalty brought him much patronage, which followed him from London to Bath, and he was very successful. The young lady in this canvas is dressed in an evening gown of red, cut square at the neck, her hair being arranged *à la Pompadour*. She is seated with hands clasped, and has bright eyes and a fair complexion.

Height, 30 inches; width, 25 inches.

N°. 22

SIR THOMAS LAWRENCE, P.R.A.

1769–1830

Portrait of George IV.

One of the most brilliant of the group of early Englishmen, Lawrence enjoyed a vogue that comes to few painters. A precocious genius, and with great physical attractiveness, he was, on the death of Reynolds, appointed portrait painter to the king, in whom he found a liberal patron. His portraits were many, and his sitters numbered the leading people of his time, including the King of France and his family.

The royal sitter in this canvas is dressed in a frock coat with fur collar, orders being hung from a red ribbon at his neck and on his breast. One arm leans on the back of a red, upholstered chair. The work is an unusually valuable historical document.

Height, 36 inches; width, 28 inches.

No. 23

JOHN SELL COTMAN

1782–1842

Landscape

Under a sky singularly luminous and full of beautiful pale tones of yellow, with an early moon, there lies a landscape which catches the glow and is diffused in light. There is a distant hillside, tender and subtle in color, and a river in which are some barges and cattle that have come down to drink. Men to the right are fishing, while to the left is seen a red-roofed farmhouse, with outbuildings, nestling under great spreading trees. In the immediate foreground are grasses and an old bridge.

Cotman was identified with Norwich, where he was born and lived. He made many etchings of the place, and was also well known for his water colors.

Height, 29 inches; length, 38 inches.

N°. 24

SIR PETER LELY

1617–1680

Sir William Samwell

Picturesquely garbed in full court dress of his day, this gentleman is portrayed standing out of doors, one hand resting on a bank. In the left hand he carries a glove and cane. A great curled gray wig falls over his brown doublet, which has white puffed sleeves, and a blue scarf caught at the neck and draped over back and breast.

Lely was the fashionable portrait painter of his time, the king and the court being among his patrons. Charles I. and II., as well as Cromwell, were among his sitters. Coming from Holland, he settled in England at the age of twenty-four. He died in London, and is buried in St. Paul's.

Height, 48 inches; width, 37 inches.

N°. 25

L. METTLING

A Roundhead

The sober, serious type of Cromwellian soldier is well represented in this broadly painted canvas. We see a sturdy man, with brown leather doublet, and armor at the neck, a great hat, and dark curly hair. He looks directly at the spectator with a steadfast, honest eye. The quality of tone is admirable and the conception big. Mettling is well known in Paris, where he has a studio, and this work is characteristic.

Height, 34 inches; width, 24 inches.

N°. 26

IGNAZ M. GAUGENGIGL

The Smoker

Born in Passau, Bavaria, Gaugengigl was educated in the Munich Academy, under Professors Raab and Diez, and in 1879 he came to America, settling in Boston, where he has remained ever since.

Most of his works are in great detail, as is the present example, which represents a flaxen-haired youth in white costume, leaning back in a chair, blowing clouds of smoke from a churchwarden pipe. The floor is laid in alternate squares of black and white tiles.

Height, 11 inches; width, 8 inches.

N°. 27

ACHILLE FRANÇOIS OUDINOT

Marée Basse à Villerville

A broad stretch of beach, left by the receding tide, shows the yellow sand, and beyond is the distant sea, brilliant at a point where the sun is reflected from a pale blue sky, filled with white clouds. In the foreground are some rocks and grass, and to the right a line of cliffs. Figures appear on the beach and in the immediate foreground. A general harmony of tone pervades the work, which is in tender grays.

Oudinot was born in France, became a pupil of Corot, and enjoyed intimacy with many of the Barbizon men. In 1877 he took up his residence in the United States, settling in Boston, where he found a large *clientèle*.

Height, 38 inches ; length, 51 inches.

N°. 28

JAMES BAKER PYNE

1800–1870

Lake Windermere

Brilliant under the glow of a late afternoon sky, this view of the famous lake is most attractive, the softness of the coloring being charmingly rendered. Distant hills rise up blue and tender, and the shore to the left takes on a warm, orange tone. Boats with white sails catch the sunlight, and in the front of the composition barges filled with pleasure-seekers drift lazily along, a flag flapping idly.

Pyne, self-taught, was a member of the Society of British Artists.

Height, 36 inches ; length, 42 inches.

From the collection of Joseph Gillott, Esq.

No. 29

SALOMON VAN RUYSDAEL

1600–1670

Scene in Holland

Uncle of the great Jacob van Ruysdael, this artist was born at Haarlem. In 1648 he was the Dean of the Haarlem Corporation.

Near a number of houses on the right of this composition is a group of tall trees, and a woodland stretches away in the distance. In the foreground, where the land is depressed, is a pond. Two hunters follow the road, which leads toward the houses. A soft sky is filled with tender clouds, and the picture is kept quiet throughout in a delicate key. Pictures by this painter are in the museums of Holland, Germany, Ireland, and Scotland, and in the National Gallery.

Height, 20 inches ; length, 34 inches.

From the Van Oldenbarnevelt Collection, The Hague.

N°. 30

GEORGE H. BOGERT

Close of Day

Against a brilliant sky of evening stands a tree, dark and rich in color. A quiet, tender purple distance stretches off beyond the hills and valley, and faintly, in the evening sky, is discerned the crescent moon in the brilliantly lighted heavens. Clouds catch the glow of the sunset, taking on many tints, and in the foreground is a running stream which reflects the shadows of earth and foliage. Full of subdued yet effective color, the composition has a remarkable tonal quality, and is painted with unusual feeling and vigor.

Mr. Bogert, a member of the National Academy of Design and the Society of American Artists, is a well-known contributor to current exhibitions, and has received many recompenses.

Height, 28 inches ; length, 36 inches.

N°. 31

JEAN CLOUET, THE YOUNGER

1485–1541

Lady of the Court of Francis I.

Court painter to Francis I., and also holding the honorary position of *valet de chambre* to His Majesty, Jean Clouet, the Younger, painted that king, his wife, and many more of the French royalty. His father was painter to the Duke of Burgundy.

The sweet-faced woman in this portrait is standing against a green background, holding a lace handkerchief in her left hand, the right resting at the point of her corsage. About her neck is a ruff over a collar of pearls, and on her brown hair a cap of velvet is jauntily arranged, a feather being fastened thereto by a jewelled buckle. The gown is of pink, elaborately embroidered in a most intricate series of designs, the sleeves being of different stuff of no less rich texture.

Yet with all this elaboration of costume and accessories, the beautiful face is not overshadowed, but appeals by its delicate refinement, the painting being most able and convincing.

Height, 51 inches; width, 36 inches.

From the collection of Viscountess Lismore.

N°. 32

WILLIAM DOBSON

1610–1646

Portrait of Charles II.

The young man stands with his black plumed hat in one hand and a cane in the other. His costume consists of a buff bodice with lace collar and red slashed sleeves, red embroidered short trousers with lace flounces, and black shoes with yellow ribbons. A sword hangs at his side, and there is a blue sash about the shoulders. The youthful face, surmounted with black curly hair, is thoughtful and serious.

Dobson attracted the attention of Van Dyck, who introduced him to Charles I., with whom he found favor. The unhappy times brought him vicissitudes, and he died in great poverty.

Height, 58 inches; width, 37 inches.

Collection of Sir Cecil Miles, Leigh Court, Bristol.

N°. 33

JAN DE BAEN

1633–1702

Portrait of a Lady

In graceful attitude, and arrayed in a sumptuous gown of dark red with lace and jewels, a fair-haired beauty stands upon a terrace in a formal garden, while a little black slave holds up a basket of flowers on which the lady daintily rests the tips of her fingers. The flesh tones are exquisitely rendered, and the face has a charming expression of mingled frankness and maidenly reserve. The hair falls in curls over the forehead; in the ears and about the neck are pearls, and a lace mantle is draped about the back of the robe.

On the invitation of Charles II., De Baen visited England, and painted that monarch and several of the nobility. Many of his portraits have been judged not inferior to those by Van Dyck, whom he greatly admired.

Height, 56 inches ; width, 43 inches.

From the Van Oldenbarnevelt Collection.

N°. 34

DIRK HALS

1600–1656

The Visit of the Cavaliers

A group of elaborately dressed cavaliers and ladies are gathered in the open air about a table which holds the remains of a sumptuous repast. Near the spectator is one of the party, his legs crossed, gazing thoughtfully at a glass of wine. Another, in a red doublet, a ruff, and a tall gray hat, holds a pipe in his hands. A stately dame to his right holds a chain to which a monkey is attached. Another lady to the left is having her wine-glass replenished by a servant. An elaborate cloth covers the table, and in the foreground is a brass bowl containing wine bottles. All is painted in much detail. This artist was a brother of the eminent Franz Hals.

Height, 22 inches ; length, 25 inches.

N°. 35

FRANCESCO VINEA

The Pet

A buxom Italian peasant woman is seated on a rude wooden bench, before an old fireplace in a cabin. She holds a chianti bottle in one hand and looks laughingly down at a white cat which has its paws on her knees. Clad in picturesque combination of bright colors, with yellow waist, blue skirt, and white apron, she has a string of corals about her neck and her feet are bare. On the hearth is an earthen pot and on the mantel a candlestick. The brush work is dexterous to the last degree. Vinea was born in Florence, and is a well-known and highly popular genre painter.

Height, 11 inches; width, 9 inches.

N°. 36

RICHARD WILSON, R.A.

1713–1782

The Wreck

A curiously dramatic composition is given in this canvas by Wilson, who shows his versatility in thus portraying what is for him an unusual theme. To the right a great bluff overhangs the sea, which has been lashed to fury by a severe storm and is breaking upon the shore. The sky is filled with angry, rain-laden clouds, the light coming through the rifts here and there. A vessel is seen careening as she is swept by the sea, and on a distant promontory stands a light-house tower. In the foreground is the gnarled trunk of a tree. The work is most spirited.

Wilson, who came of excellent family, began his career as a portrait painter, but it was in landscape that he secured his lasting fame, which came only after death. There are no less than ten of his works in the possession of the National Gallery of London.

Height, 25 inches; length, 30 inches.

N°. 37

JOHN JACKSON, R.A.

1778–1831

Portrait of a Man

Seated with his gloved hand on the arm of a chair is a dark-haired, full-bearded man in a black coat, a red waistcoat, and a shirt open at the neck. The face is seen in profile, and the expression is full of tenderness, the far-away look of the eyes being well rendered.

Jackson was a successful portrait painter whose sitters included many distinguished people. He travelled much in Italy, being elected a member of the Academy of St. Luke, at Rome, and in 1817 the Director of the British Institution awarded him a premium for the general merit of his pictures.

Height, 36 inches ; width, 28 inches.

N°. 38

GEORGE BARRETT, R.A.

1732–1784

Landscape

This canvas depicts a curious natural growth of rocks, with distant hills seen across an opening in the centre of the picture. There is a fountain to the left of carved stone, a flock of sheep being near by, and two shepherds recline by a fallen rock. The time is late afternoon, and a warm sky imparts a golden tone to the landscape.

Height, 40 inches ; length, 50 inches.

SCHREYER.



AT THE POOL.

N°. 39

ADOLF SCHREYER

1828–1899

At the Pool

Born at Frankfort-on-the-Main, Schreyer, who came of wealthy parents, had an enormous success and was a great popular favorite. Perhaps no modern painter of horses secured more faithfully the characteristics of the animal.

Here is a typical scene in Wallachia, showing a herdsman bringing some beasts from the water. All are loaded down with packs, and over a dreary stretch of marsh is a stormy, dark sky of dramatic depth, the light from the clearer part striking brilliantly on the nearest animals. The rich tones are admirably managed, and the composition well balanced, the canvas being thoroughly characteristic.

Height, 24 inches ; length, 38 inches.

N°. 40

FERDINAND ROYBET

The Cavalier

Clad in a coat of brilliant scarlet velvet, with a ruffle about his neck, and a broad-brimmed hat over the handsome, vigorous face, a cavalier leans gracefully against a palace wall, facing the spectator. The left hand is gloved. Painted with certain touch and facile brush, the work has much character.

Roybet was a pupil of Vibert at the École des Beaux Arts of Lyons, France, and has received much official recognition.

Height, 30 inches ; width, 25 inches.

ROYBET



THE CAVALIER.

N°. 41

FRANZ POURBUS

(The Younger)

1569–1622

A Dutch Nobleman

Somewhat gorgeously clad in a costume of black, heavily embroidered in gold, stands a man of sober face, with light hair and beard. One hand rests on his hip; the other holds a glove. At the left side hangs a handsome sword, and about the neck is an elaborate white ruff. A carved pillar is to the left of the canvas, and a coat-of-arms is painted in the upper left-hand corner. The detail is unusual; yet the painting of the face has much breadth.

Pourbus was appointed painter to Marie de Medici, as well as to the Duke of Mantua, and was employed by Archduke Albert, at Brussels.

Height, 52 inches; width, 39 inches.

N°. 42

DAVID ROBERTS, R.A.

1796–1864

Hôtel de Ville, Louvain

A splendid view is given here of the wonderful town-hall of the famous Belgian city of Louvain, which was once the great hive of manufacturing industries and boasted a population of 200,000 souls, though to-day its streets are grass-grown. The town-hall, considered the richest existing structure of Gothic architecture, stands a reminder of the city's past glory. It is painted here with all its wealth of carving and ornament, its interesting lines and beautiful construction. In the street is a pageantry of color and movement, with many figures and much activity. There are stalls about, filled with market people, a coach and four at a gallop, and to the left is a grand cathedral of impressive proportions. For such scenes was David Roberts justly famous, and surely no Englishman excelled him in depicting architectural effects.

Height, 65 inches; width, 55 inches.

From the collection of the late Dr. Hewetson of Leeds.

DAVID ROBERTS



HOTEL DE VILLE - LOUVAIN

No. 43

ANGELICA KAUFFMANN, R.A.

1740–1807

Portrait of Miss Craddock

Dressed in a costume of brown, and wearing a hat of similar color, with drooping plumes, is a charming young woman. The gown is cut low, and at the breast is a blue ribbon in a knot. About her neck is a string of pearls. Her hair is drawn off her forehead and falls, curling, about her neck.

The daughter of a Swiss painter, this artist was most precocious, at eleven years of age making capital portraits. In 1769 she was nominated one of the foundation members of the Royal Academy. She decorated a room for the queen, at Frogmore, still called "the Flower Room." It was said in London, at the time, that the great Sir Joshua Reynolds was enamored of the charms of Angelica Kauffmann, and it is certain that a warm friendship existed between the two.

Height, 27 inches; width, 23 inches.

N°. 44

G. SEIGNAC

Diana

A quiver hanging from her shoulder, the goddess stands shading her eyes with one hand while the other holds her bow. Her white robe is gathered at the waist with a purple ribbon, and fillets of blue confine her blond hair. An attractive landscape background shows some trees, and a stream with long grasses and purple flowers. The flesh is brilliant in color and the drawing good.

Seignac was a pupil of Bouguereau, whose style he has in a manner adopted, though the treatment is broader.

Height, 46 inches ; width, 30 inches.

No. 45

JOSEPH STANNARD

1797–1830

The Lock

Stannard was a friend of "Old Crome," and one of the Norwich school, practising his art in that city.

Over a stretch of flat-lying country is seen a vista of landscape, dotted here and there with windmills. A quiet stream comes up to a lock in the left foreground, and to the right are some great trees, with a quaint, red-tiled house. Cattle graze to the left, and beyond are more houses, with trees. The foreground is in shadow, the sun lighting the fields here and there. A sky of much brilliancy is full of cloud forms, and a storm approaches along the horizon to the left.

Height, 27 inches; length, 35 inches.

N°. 46

ANTONIO CANALE

(Called Canaletto)

1697–1768

Venice

One of the most distinguished of the painters of Venice, Canaletto lived for a while in London; but he is identified with the city he painted so well, where he eventually died. A great number of his works are in the National Gallery of London, and at Windsor.

The view in this canvas is typical of the place, showing palaces and a bridge, with many gondolas full of people. The architecture is carefully drawn, and the detail is most interesting. A deep blue sky accentuates the brightness of light on stuccoed walls.

Height, 28 inches; length, 47 inches.

From the collection of the Right Hon. Lord Methuen.

CANALETTO.



VENICE

No. 47

ALESSANDRO BRONZINO

1535–1607

A Little Girl of Venice

A little girl, whose pathetic face is surrounded by loose golden-brown hair, stands holding in one hand a tennis ball, in the other a racket. The robe, gathered round the waist with a pink ribbon, is of embroidered red cloth with lines of gold, the sleeves being embroidered in gray.

The artist, the son of a painter, was born in Florence. The Uffizi Gallery, in that city, contains no less than sixteen of his works.

Height, 44 inches; width, 30 inches.

N°. 48

ALESSANDRO BRONZINO

1535–1607

Florentine Lady

The elaborate costume of a decorative age in dress is portrayed in this portrait of a Florentine lady, who appears somewhat prim and formal in her gown of gorgeous design of gold embroidery on black, with slashed sleeves and a white collar turned up around the neck. Her auburn hair is dressed back from the forehead and decked with jewels, which also adorn her neck, breast, and waist.

Bronzino painted many historical works, and was highly esteemed as a portraitist. Sixteen of his canvases are in the Uffizi, at Florence, and in the Berlin Gallery there is his portrait of the wife of Francis II. of Tuscany.

Height, 38 inches; width, 28 inches.

N°. 49

HENRY HOWARD, R.A.

1769–1847

Hebe Feeding the Bird of Jove

" A painter of poetical and classical subjects. Was born in London in 1769. In 1800 he was elected an Associate of the Royal Academy, and in 1808 an Academician. He became secretary of that institution in 1811, and professor of painting in 1833, and the duties of these offices he fulfilled until a few months previous to his decease, which occurred at Oxford in 1847. As professor of painting at the Royal Academy, he delivered a course of lectures to the students, which are remarkable for the views they take of art in its higher qualities as well as for the clearness and elegance of their diction."—Bryan's " Dictionary of Painters."

The following are some of Howard's best-known works: " The Flower Girl," National Gallery; " The Pleiades," Duke of Sunderland; " Sabrina," South Kensington Museum; " The House of Morpheus," Lord Leconfield; " The Story of Pandora," Sloane Museum; " Hylas Carried Off by the Nymphs," Lord Leconfield.

Height, 54 inches; length, 78 inches.

From the collection of Charles Andrews, Esq., Coughtor Court, Warwickshire.

N°. 50

Durand-Ruel

GUSTAVE COURBET

1819–1877

4550

Jeune Femme Cueillante des Fleurs

Standing by a trellis, to the right of the composition, her smiling face seen against the dark blue sky, is a young woman gathering flowers. She wears a dark dress, with white collar and sleeves. Masses of many-tinted flowers trail over the lattice, making bright notes, and everywhere the painting is broad and vigorous, thoroughly characteristic of this artist.

The great realist had a stormy existence, being finally banished from France for his participation in the Commune. Rejected by the Salon in Paris, regarded by the powers as an anarchist in art, he held a special exhibition at the Exposition of 1855, and in Munich had a salon to himself. But he had many partisans, and since his death has been estimated at his true worth. Several of his most important works are now in the Louvre.

Height, 43 inches; length, 53 inches.

Collection of Jules Paton, Paris, 1883.

No. 51

FREDERICK W. WATTS

View near Tunbridge, Kent

A brother-in-law of the great Constable, this artist was born in London and painted in many parts of the British Isles. This view, near the famous wells, shows an undulating country, a quaint old mill and house with stuccoed walls and thatched roof occupying the centre of the composition. On the left a group of trees is silhouetted against a beautiful sky of blue, with white clouds, from which come alternate sunlight and shadow. Painted in a high key, this picture is most brilliant and rich in its color scheme.

Height, 36 inches; length, 51 inches.

No. 52

ASCRIBED TO VAN DYCK

1599–1641

Venetian Nobleman

Painted in a low key and subdued as to costume and accessories, this portrait of a man in a black gown with white collar and cuffs has much character. The subject is standing against a pillar, and behind are red draperies hanging in large folds. He wears a black skull-cap, and his face has a serious, thoughtful expression of much dignity. Gray hair and mustache proclaim him advanced in years. Both face and hands are painted broadly. On the column is an inscription under a coat-of-arms, with the date MDCXVIII.

Height, 59 inches; width, 46 inches.

From the collection of the late Lady Penelope Gage, Hengrave Hall, Suffolk.

N°. 53

SIR GODFREY KNELLER

1648–1723

Portrait of a Gentleman

An interesting type of patrician is represented in this sober, thoughtful portrait of a man in a great curly wig and brown clothes. The handsome face, healthy and vigorous, is unmistakably high-bred in expression. At the neck is a tie of white lace, and the slashed sleeves show the white garment underneath. Suave and forceful, the painting is thoroughly characteristic of the fashionable artist of the day, a painter to whom no less than ten sovereigns sat for their portraits.

Kneller was a pupil of Bol at Amsterdam, and for a while was under Rembrandt.

Height, 30 inches; width, 25 inches.

N°. 54

PAULUS MOREELSE

1571–1638

A Prince of Nassau

A charming portrait of a patrician lad, dressed in a suit of brown trimmed with white, and wearing about his neck a ruff with elaborate needlework, is given on this canvas. The light hair clusters about the head, and one little hand toys with a gold chain suspended from the neck. In the right hand is a cane.

Moreelse painted many historical pictures, but is best recalled by his admirable portraits; the museums of Amsterdam, The Hague, and Rotterdam containing important examples.

Height, 25 inches ; width, 19 inches.

No. 55

WILLIAM OWEN, R.A.

1769–1825

The Wood Cutter

Grasping a stout stick, a laborer looks directly at the spectator, the character of his unshaven face, hard and stern, being very carefully rendered. He is dressed in a faded brown coat, and an old shirt open at the neck. The picture is excellent in color and modelling, and clearly painted.

In 1810, Owen was appointed portrait painter to the prince regent. He was popular and successful, some of his pictures having been engraved.

Height, 20 inches; length, 25 inches.

From the collection of Sir Robert Peel.

N°. 56

SIR JOSHUA REYNOLDS, P.R.A.

1723–1792

Portrait of Richard Brinsley Sheridan

Clad in a black coat with a high, rolling, velvet collar and a white tie, sits the distinguished author. One hand rests on a writing-table, on which are pen, ink, and paper; the other, on the arm of his chair. Red curtains are looped behind. A brilliant light falls on the young, handsome face, with its bright cheeks and full red lips. Blond hair waves over the high forehead, and the eyes, full of expression, gaze out of the canvas. Singularly mellow and rich in tone, this picture was evidently a work of love, being painted with obvious enthusiasm and spontaneity, the handling being free and the conception intensely personal.

An intimate of all the literary and artistic lights of his day, Reynolds enjoyed the greatest patronage of his time, and well merited the remark of Dr. Johnson, who said: "I know of no man who has passed through life with more observation than Reynolds."

Height, 36 inches; width, 30 inches.

N°. 57

FRITZ THAULOW

St. Mark's, Venice

The charm of color, so distinguishing a trait of the landscape work of this popular artist, is intensified by the possibilities offered in this picture of the famous Cathedral of St. Mark's, with its wealth of mosaic ornamentation, its beauty of stone and many-tinted marbles. The architecture is admirably represented, and the brilliant red flagstaffs in front give bright notes. A clearing sky is seen to the left, and the pavement is still wet from the rain.

Thaulow is much admired in this country, as well as abroad. He has painted some American scenery, and has won considerable official recognition in Europe.

Height, 26 inches; length, 32 inches.

N°. 58

THÉODULE RIBOT

1823–1891

P 225

The Reader

A number of young girls are grouped about a comrade, listening intently while she reads. There are strong effects of light and shade, the painting being broad and simple. A general dark quality of tone pervades the canvas, the figures being arranged effectively in reds and browns.

Ribot was a pupil of Glaize, and was born at Breteuil, France. The large and important works by him, "Christ and the Doctors" and "The Good Samaritan," are in the Luxembourg, in Paris.

Height, 29 inches; width, 23 inches.

N°. 59

RICHARD WILSON, R.A.

1713–1782

Italy

A great hill rising from a lake is surmounted by a castle that catches the glow of the late afternoon sun. By the water-side is seen a ruined edifice, and upon the shore, in the foreground, are some peasants fishing, while to the left are a number of trees. The picture has a mellow quality of tone, the brilliant and luminous sky accentuating the shadow and giving it much richness.

It was in such Italian themes that Wilson found his most inspiring material, for he spent much time in Italy, six years being passed in Rome and the vicinity. Few of his best pictures were sold during his lifetime, and it was reserved for a later generation to accord him his rightful place in art.

Height, 26 inches; length, 36 inches.

N°. 60

CÉCILE FERRERE

The Flower Girl

A young Parisian girl in a dainty Watteau costume, wearing a broad-brimmed straw hat, is standing in a stately garden, near a sculptured pillar. She has a basket containing flowers at her waist, and is offering a bunch for sale. The canvas is gray in color, and has much sparkle.

Height, 50 inches; width, 36 inches.

N°. 61

JOHN W. EWBANK, R.S.A.

1779–1847

Windsor Castle

Rising up stately and dignified, delicately outlined through a half mist against an evening sky, the turrets and battlements of the historic royal abode make an interesting mass, as they are seen over the water. A glimpse here and there may be seen of the town. Clumps of trees catch a warm glow and send long shadows into the river, and to the lower left-hand side of the picture is a point of land, with an old fence. The sky is full of refined, opalescent color.

Pupil of Nasmyth, and a foundation member of the Royal Scottish Academy, Ewbank painted, among other works, a picture of "George IV. Visiting Edinburgh."

Height, 36 inches; length, 46 inches.

N°. 62

NICOLAS ELIAS

Seventeenth Century

Portrait of a Dutch Lady

Van der Helst received his first instruction from Elias, by whom there are no less than eight pictures in the museum at Amsterdam. A Dutch lady in an enormous ruff has been limned on this canvas. The face is that of a burgher's wife, with dark hair smoothed back scrupulously from the forehead, over which is a most fascinating headdress of exquisite lace needlework. The black dress is decorated down the front with a red band embellished with a fine gold thread. Able flesh painting here renders all these accessories subservient to the face, the whole making a most interesting record of seventeenth century art.

Height, 22 inches; width, 19 inches.

No. 63

W. W. GOSLING

A Farm Scene in Sussex

A typical, intimate English farmyard scene, full of incident, painted in much detail, yet bold and free. Under the shelter of a cowshed sits a milkmaid watching a black and white dog, which in his turn occupies himself with a cat which has climbed out of harm's way. A farmhand and boy also regard the scene with interest. Near by in a stream some cows are wading, and by the shore a dovecote is perched on a pole. A great tree occupies the centre, and behind it are seen the roofs of the farm buildings, and fowls perching on an intervening fence.

Height, 28 inches; length, 38 inches.

N°. 64

THÉODORE ROUSSEAU

1812–1867

The Forest of Fontainebleau

The distinguished master of the Barbizon school has rendered in this modest panel the profundity, quiet, and charm of the famous French woodland. Stately trees are about, with trunks caught here and there by the sun. A little pond is in the centre of the composition, and touches of the sky are disclosed here and there through the foliage.

Rousseau was one of the founders of the modern French landscape school, and though excluded for years from the Salon, he at last forced the critics to acknowledge his genius. He stands to-day a master in the history of his nation's art, and the year of his death he was awarded the medal of honor.

Height, 6 inches; length, 8 inches.

From Goupil & Co.
From S. P. Avery.



THE CHURCH OF ST. SIMEON THE LESSER
VENICE.

N°. 65

FRANCESCO GUARDI

1712–1793

View of the Church of St. Simeon the Lesser, Venice

Pupil of Canaletto, and, like his master, identified with Venice, this artist excelled in representing the beauty of the Queen City of the Adriatic. The present example, wrought out in great detail, represents a stretch of canal lined with fine palaces and thronged with gondolas, and in the distance the great dome of the Church of St. Simeon the Lesser. Overhead is a tender sky of deep blue, with cloud forms, touched now and again by the sun, the play of light and shadow being spirited in arrangement.

Guardi's works are in many European galleries, the Louvre possessing seven, and the National Gallery five.

Height, 25 inches ; length, 30 inches.

N°. 66

MADEMOISELLE PHILIBERTE LEDOUX

1760–1815

Meditation

Pupil and friend of the great French painter Greuze, this artist, one of his countrywomen, followed her master's manner rather closely, and, as a rule, selected similar themes. In this canvas a young girl with deep thoughtful eyes gazes at the spectator, and, leaning on her arms, makes an attractive picture, her blond hair falling negligently over her neck. A dark shawl disengages itself from the shoulders, showing with the white waist and yellow scarf a fair neck and chest. On the head is a handkerchief, and the light and shade are interestingly disposed.

Height, 15 inches; width, 14 inches.

N°. 67

JUANA ROMANI

A Love Token

Pupil of the French painter Roybet, Mlle. Romani is established in a studio in Paris, where her work is much appreciated.

A very beautiful girl is standing in this picture, holding to her lips a flower which she kisses. Her thoughtful face is full of tenderness. A handsome blue dress is trimmed with lace and caught at the waist by a darker blue band. The right hand hangs by the side. The hair is golden, and the lighting is highly effective, the flesh tints telling brilliantly against the warmth of a dark background.

Height, 52 inches; width 27 inches.

N°. 68

SIR ANTHONY VAN DYCK

1599–1641

Portrait of the Duke of Portland

A full-length and life-size portrait of the great nobleman, attendant upon the king, this canvas represents a man of middle age, attired in a suit of black with a white ruff and cuffs. Holding in one hand a letter, and in the other, which is gloved, a silver wand, with an order suspended from the blue ribbon at his neck, the duke is standing by a pillar, on the base of which rests his right arm. To the right is a curtain of handsome stuff, and on the floor is an oriental rug of decorative design. The thin hair is rather gray, and a pointed beard is of the fashion of the day. Painted in masterly style, the work has all the dignity and refinement of the great Fleming, and is thoroughly representative.

Such pictures as this Van Dyck painted for royalty and the great nobles of the court of Charles, and of other monarchs. He was knighted by the English king, made court painter, and given a life annuity. His success was stupendous during his short career, for he died at the age of forty-two years.

Height, 84 inches ; width, 52 inches.

From the collection of Monsieur Wittonck, Brussels.

SIR THOMAS LAWRENCE PRA



PORTRAIT OF MRS. SIDDONS.

N°. 69

SIR THOMAS LAWRENCE, P.R.A.

1769–1830

Mrs. Siddons, the Actress

Holding a rose coquettishly in her left hand, and seated out of doors near a great tree, the famous English actress is the embodiment of beauty, grace, and charm, as she turns her fresh, smiling face to the flower. A bodice of red velvet is worn over a white dress, and she leans her arm on a shawl of cream color. Dark curls cluster about her face.

It will be recalled that Sir Joshua Reynolds also painted Mrs. Siddons as "The Tragic Muse." She was one of the most interesting women of her time, as well as one of the greatest actresses England has produced; and this, an early work by Lawrence, is a portrait of much historical significance, for though the artist painted many of the prominent people of his day, none possessed a more remarkable and entertaining personality than the original of this canvas.

Height, 50 inches; width, 40 inches.

From James Cowen, Esq., Ross Hall, Renfrewshire, Scotland.

From Lawrie & Co., Bond Street, London.

From Dowdeswell & Dowdeswell, London.

N°. 70

JAN DE BAEN

1633–1702

A Gentleman in Armor

Most dignified and effective is this three-quarter length of a gentleman in armor, standing easily against the stone wall of a castle, beyond which a landscape stretches away to the distance. One arm rests on the hip, the other holds a helmet with a great red plume. The curls of a black wig cluster around his temples, and a white lace tie, fastened about the neck, falls over the steel breastplate. The hilt of the sword is held by a chain hanger. Young, handsome, elegant, and well bred, the man is a splendid type of his class.

Coming to England on the invitation of King Charles II., De Baen painted the king and many people of his court, and later, from motives of patriotism, declined a commission from Louis XIV. of France; for the latter had conquered part of Holland, and the painter, while his country was in mourning, could not bring himself to reproduce the features of her conqueror.

Height, 56 inches; width, 43 inches.

From the Van Oldenbarnevelt Collection.

N°. 71

JAN FYT

1609–1661

Game Piece

An astonishing amount of detail may be found in this picture, where on the floor, under a window, are piled up many pieces of game, a basket, and some clothes. In the foreground is a rabbit, wonderfully realistic, and a black cock with brilliant red comb. A chicken tries to escape from a basket, conscious of the approach of a cat through the window to the left. Some pheasants, quail, and ducks lie about, and all are carefully drawn and painted.

Fyt was famed for just such work, compositions of similar subjects being in prominent collections. He was born at Antwerp, and studied under Van Berch. Dresden, Brunswick, Munich, Madrid, Paris, Venice, and Vienna, as well as the National Gallery of London, possess examples.

Height, 39 inches; length, 51 inches.

From the collection of Sir F. W. Burton.

N°. 72

SIR JOHN DEAN PAUL

1780–1840

Landscape, Norwich in the Distance

Along a broad highway, leading past a woodland, a farmer drives his cattle home. The town of Norwich is seen in the distance over a river, and the cathedral spire among the red-roofed buildings catches the warm glow of the late afternoon sun. Soft cumuli clouds pile up in the blue sky, and these, too, are touched by the sun. A great tree stands on the right of the foreground, where there is a tangle of weeds and a pool in which a dog drinks. To the left are a cart and a bare tree.

Paul was of the Norwich school, and was a friend and intimate of "Old Crome."

Height, 40 inches; length, 50 inches.

HUGHES MERLE



MATERNITY

N°. 73

HUGUES MERLE

1823–1881

Maternity

Investing an old theme with charm and significance, the artist represents here a peasant mother with *spirituelle* face, who sits, clasping her nude babe to her breast. She is dressed in a blue skirt and white waist, and her head is bent in loving admiration as she looks at the child, the light being admirably disposed on both figures. There is great detail in the matter of finish, and exquisite drawing.

Merle was a pupil of Léon Cogniet, and is represented in many American collections, as well as in European galleries.

Height, 39 inches; width, 32 inches.

Collection of the late Sir William Cunleffe Brooks, 5 Grosvenor Square, London.

N°. 74

SIR MARTIN SHEE, P.R.A.

1769–1850

Portrait of the Hon. Mrs. O'Neil

Sir Martin Shee, upon the death of Lawrence in 1830, was promoted to the presidency of the Royal Academy, which position he held up to the time of his death in 1850. One of his best portraits, that of Lewis, the famous actor, is now in the possession of the National Gallery.

In this refined example of his work, a young woman of unusual beauty and charm is gracefully posed before a curtain, which, being draped about a pillar, discloses a pretty bit of landscape behind. The deep and thoughtful eyes gaze directly at the spectator. In her hair she wears a rose, and her dark curls cluster about her forehead. A *décolleté* Empire gown is girded with a yellow sash, and trimmed with lace. The right arm rests on the chair, while over the other is thrown a fine Persian shawl. The lights and shades are most carefully handled, and in all this is unmistakably a most charming example of this master's work.

Height, 36 inches; width, 28 inches.

N°. 75

PIETER LASTMAN

1562–1649

John the Baptist, Preaching

In a wooded spot, the Baptist, with bare arms upraised, stands preaching to an audience that includes many kinds of persons and curious diversities of costume. One young man in Turkish dress is seated on a white horse. Another, in a white robe which shows bare back and legs, is half reclining on one arm. To the left, a youth in a long red mantle is lost in thought. A shepherd, a slave, and an old man are included in the party. The composition is brimful of interest, and the arrangement most able, the work being a rare example.

The great Rembrandt studied for a while under Lastman, as did Jan Lievens. He was born at Amsterdam and died at Haarlem.

Height, 23 inches; length, 36 inches.

From the Van Oldenbarnevelt Collection.

N°. 76

JAN ALBERTZ ROOTIUS

1615–1674

A Young Hollander

Pupil of Pieter Lastman and a native of Hoorn, in Holland, this painter has portrayed here a little Dutch boy standing in a landscape, with a dog at his side. He wears a little gray coat, from the brown cuffs of which peep out white sleeves. A white lace tie falls over his chest, and on his head is a cocked hat. The light hair is banged in front and falls rather straight behind. One hand is on his hip, the other stoutly grasping a bamboo cane. A great tree is behind, and to the left appears a farmhouse under the drooping foliage. A mellow, warm tone pervades the canvas, and the detail is carefully wrought out.

Height, 48 inches; width, 35 inches.

From the Van Oldenbarnevelt Collection, The Hague.

N°. 77

ALLAN RAMSAY

1713–1784

Portrait of Mrs. Sinclair

Encouraged by his father, author of "The Gentle Shepherd," Ramsay began his art career early, studying in London and Rome. In 1767 he was appointed painter in ordinary to George III., and in that capacity executed many commissions for the king and the court, in addition to those derived from private sources.

The Mrs. Sinclair represented here was a fashionable young beauty of the day, with powdered hair, who is posed out of doors, clad in pink, standing against a pillar of stone by which is a yellow curtain. There is a stretch of landscape behind, with a cloud-filled sky.

Height, 48 inches ; width, 38 inches.

N°. 78

GÉRARD DE LAIRESSE

1641–1711

First Duke of Marlborough and Family, With Allegorical Figures

Beginning at the age of sixteen as a portrait painter, Lairesse achieved a great reputation, was favored by royalty, and held in high esteem as a depicter of historical themes. His father, himself an artist of talent, gave the son a good education, and patronage came to him early.

This portrait group, which is of an allegorical character, contains five figures. The duke, his wife, and young son are clad in Roman costumes, a gray mantle falling gracefully over Marlborough's shoulders. He wears a curly wig and is seated in a great carved chair. The duchess, beside him, is arrayed in a robe of white and red, her neck and shoulders exposed. Near her the boy is gracefully posed, and from voluminous curtains in the background is seen a figure typifying victory, which floats in the air with one hand raised over the head of the duke, in the act of crowning him. A little cupid with dimpled arms brings the main figures together, and in the immediate foreground a spaniel leaps up.

Height, 58 inches ; length, 73 inches.

From the collection of the late Alfred Morrison, London.

No. 79

DANIEL MYTENS

1590–1656

Portrait of Sir William Ruggeley, of Dunton Curdvarth, Warwickshire

Born 1605. A well-known loyalist in the civil wars, who had to compound for his estates. He died in 1655.

Born at The Hague, at the end of the sixteenth century, Mytens came to England in the reign of James I., and later was appointed court painter to Charles I. He executed many portraits of distinguished people, until the arrival of Van Dyck caused his retirement to The Hague.

This portrait discloses a sturdy-looking cavalier with curling mustache and goatee, who stands resting his hand on a table upon which lies a helmet with a red plume. A green cloth covers the table, and the shield lies at the foot. The man wears a broad white collar and cuffs, and over his leather doublet a red sash embroidered with gold around his waist, and red trunks over the high russet, spurred boots. A leather strap holds the sword, on which rests his left hand. The picture is interestingly painted in great detail, yet broadly.

Height, 79 inches; width, 47 inches.

From the collection of Sir Cecil Miles, Leigh Court, Bristol.

No. 80

GEORGE L. BROWN

Falls of Niagara by Moonlight

The artist considered this work his masterpiece. Dramatic and effective under the light of the moon, the great stretch of water comes swirling over the rocks and tumbles with fearful and mysterious force into the abysmal depths below. The picture is subtle in the color scheme, full of the grandeur and immensity of the subject, and painted with great feeling, for the artist has put into this large canvas a fine realization of the vastness and irresistible power of Niagara Falls.

Brown, whose death occurred some years ago, was a resident of Boston, where he had a studio and enjoyed much popularity.

Height, 68 inches ; length, 108 inches.

From the collection of H. N. Barlow, Esq.

From the collection of Charles E. Fuller, Esq., London.

SECOND EVENING'S SALE

FRIDAY, APRIL ELEVENTH

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING PROMPTLY AT HALF AFTER EIGHT O'CLOCK

No. 81

F. MILIUS

An Amateur of Music

An amateur of music is seated in a handsomely furnished room and plays on a guitar. He wears a gray bag wig, and is dressed in a court costume of pink, with red stockings that have black clocks. An old spinet, a great bass viol, and many musical instruments are strewn about the chamber, and on a music stand rests his sheet music. On a fireplace mantel to the right are a handsome oriental vase and plate, and on the wall to the left hangs a mirror, while under it is a miniature with a black frame. The floor is laid in squares of polished wood. All is finished in microscopic detail, with rare artistic dexterity, and the painting of the various instruments, with inlays of mother-of-pearl and beautiful woods, is executed with great skill.

Height, 7 inches ; width, 5½ inches.

N°. 82

SIR GODFREY KNELLER

1648–1723

Portrait of Edward Montague

Few of Kneller's portraits have more charm of refinement and reserve than is possessed by this modest little canvas portraying the head of a man. Surmounted by brown wavy hair, the face is thoughtful, distinguished, and expressive, the features being regular, the skin clear, and the look one of abiding honesty. It is rather that of some studious man of letters than of a courtier, and the simple, quiet costume of a gray gown and white tie bears out the theory.

Kneller came of an ancient family of Lubeck, was a pupil of Bol, and finally became the favorite painter, as well as painter to the court, in England. All the patronage of a successful artist was his, and he enjoyed the greatest material prosperity. William III. knighted him in 1692, and George I. made him a baronet in 1715. Ten sovereigns sat to him for their portraits.

Height, 19 inches; width, 14 inches.

N°. 83

JOHN WRIGHT OAKES, A.R.A.

A Surrey Cornfield

A much esteemed painter, and an associate of the Royal Academy, this artist exhibited, from 1847 to 1888, some ninety canvases.

In the present example a group of trees is seen in a meadow, with a cornfield in the foreground, some stacks of ripened grain, yellow under a warm sun, being scattered about. Fleecy white clouds are piled up, patches of pale blue showing. To the right is seen indistinctly the steeple of a church. Notwithstanding much detail, there is considerable breadth to the painting.

Height, 12 inches; length, 18 inches.

N°. 84

WILLIAM DOBSON

1610–1646

The Earl of Pembroke

Attired in a handsome robe of claret-colored stuff, with one hand on his breast, is portrayed a young man of refined presence, with wavy hair and slight mustache. The flesh tints are of remarkable delicacy and purity, the painting being suave and free. A dark background accentuates the brilliancy of tone of the figure. Notable are the artistic freedom and breadth with which the folds of the costume are rendered.

Dobson was befriended by Van Dyck, and by him introduced to King Charles I., who appointed him sergeant painter. He painted the portraits of that monarch and Charles II., but failing to make provision for his later years, died in great destitution at the age of thirty-six.

Height, 38 inches; width, 29 inches.

N°. 85

FRANK DE HAVEN

Making Hay

Two great stacks stand in a green field, and farmers with pitchforks are busy stacking the hay. The foreground, with a fence on the right, is deep in shadow, the late afternoon imparting to the distance a warm, yellow glow. A sky of much brilliancy gives out considerable light, cloud forms catching some of the sun's golden radiance.

Mr. De Haven is at home with such native themes, and is a contributor to most American exhibitions, having received a medal at the recent Pan-American display.

Height, 28 inches; length, 36 inches.

N°. 86

AUGUSTUS L. EGG, R.A.

1816–1863

Cromwell Discovering his Chaplain, Jeremiah White, Making Love to his Daughter Frances

(Exhibited at the Royal Academy, 1842)

The scene is a sumptuously furnished drawing-room, rich in beautiful objects of art, pictures, rugs, hangings, and carved wood. Seated by a table, on which rests her arm, is the fair daughter of the house. She is daintily robed in satins and silks, and her attractive face is turned to her unfortunate suitor, who, in clerical black, kneels and kisses her hand. Behind her a sister is thunderstruck to behold the great Oliver, stern and determined of mien, stalking in from behind a tapestry curtain, about to surprise the couple. His expression leaves no doubt as to his view of the affair, and bodes little favor to the young lovers. There is a window to the left with a great red curtain, and a door at the back opens into another room.

Height, 40 inches; length, 50 inches.

From the collection of W. A. Joyce, London. Royal Academy picture of 1842.

No. 87

SIR PETER LELY

1617–1680

Lady Middleton

Against a curtain background the lady stands by a column, toying with a tress of her black hair. She wears a white robe of Greek design, draped with a veil of light brown silk, while about her neck is a string of pearls.

It is one of the many portraits Lely painted of the English aristocracy, and is characteristic of his manner. His popularity was great, and he was much in favor with royalty.

Height, 46 inches ; width, 36 inches.

N°. 88

DIRK HALS

1600–1656

Un Banquet en Plein Air

This composition, a familiar one with the artist, who was a brother of Franz Hals, represents cavaliers and ladies seated out of doors at a table, eating and drinking. On the right a woman leans over a music book, beside a man who is playing on a guitar. Lovers are seen at the back, oblivious of their surroundings; and an elaborately dressed cavalier stands by a pillar, engaged in conversation with a lady in black. In the formal garden a tall fountain sends forth streams of water. Great detail and careful finish are noticeable everywhere throughout the composition.

Dirk Hals was a pupil of Bloemaert, and was born at Haarlem.

Height, 22 inches; length, 31 inches.

From the Van Oldenbarnevelt Collection, The Hague.

N°. 89

PAULUS MOREELSE

1571–1638

Portrait of a Lady

The remarkable costume of the woman of the seventeenth century may be studied in this portrait of a demure little Dutch lady of sweet expression, with her golden-brown hair confined in a lace cap. A collar of the most elaborate and beautiful needlework, fastened with red ribbons, falls over the shoulders of a dark dress embroidered with gold cord. She wears pearls in her ears and in a band around her neck.

Moreelse was a pupil of Mierevelt, and spent some time in Rome, returning to his native place, Utrecht, where he died after having painted many important portraits.

Height, 26 inches; width, 21 inches.

N°. 90

G. SEIGNAC

A Roman Lady

Gracefully holding a blue veil or scarf bordered with gold, a lovely Roman maiden is seated on a marble bench, gazing directly out of the picture with charming expression. Behind her is a thick growth of woodland with a wealth of flowers. The picture is delicate in tone and highly finished.

Seignac was a pupil of Bouguereau and has a studio in Paris.

Height, 38 inches; width, 29 inches.

N°. 91

WILLIAM OWEN, R.A.

1769–1825

The Young Artist

With a drawing-book on his knees and a pencil in his hand, a serious-faced lad is seated in a room, near a bust portrait in a niche. He wears a loose shirt with a broad collar that falls over a red waistcoat. The light and shade are in strong contrast and forcibly arranged, a mellow tone pervading the work that is effective.

Portrait painter to the Prince of Wales and the prince regent, Owen was successful in his day, and had a large *clientèle*.

Height, 46 inches; width, 36 inches.

N°. 92

MICHAEL DAHL

1656–1743

Mother and Child

A lady of great distinction, in an elegant gown of red velvet, is seated, with a little lad in green by her side. With one of her hands she clasps his, the other being extended over his shoulder. Some fluffy white fabric shows at the breast and forms sleeves. The flesh is luminous and delicate.

A Swedish portrait painter, born in Stockholm, Dahl came to England at the age of twenty-two and was a formidable competitor of Kneller. He painted Queen Anne and Prince George of Denmark.

Height, 36 inches; width, 26 inches.

N°. 93

AUGUSTIN THÉODULE RIBOT

1823–1891

Portrait of Himself

Stern of visage, with dark hair and gray mustache, this likeness of the artist is capital in its resemblance. The head is held high, with a white cravat loosely knotted around the neck. Painted, as usual with Ribot, in strong, decisive brush strokes, the result is highly effective and vigorous. The artist had a studio in Paris for many years.

Height, 18 inches ; width, 15 inches.

N°. 94

CHARLOTTE NASMYTH

(Wife of Alexander Nasmyth)

Italy

Wife of the distinguished landscape painter Alexander Nasmyth, who flourished from 1758 to 1840, this artist's work is occasionally found in collections in the British Isles.

The theme of this canvas is a scene among the Italian lakes. A road from the foreground leads to the water, from which rises a succession of foothills terminating in high mountains. A quaint little village nestles on the border of the lake, the stuccoed houses with red roofs being bright under the sunlight. A tall tree makes a note against the sky as it rises from the foreground, and along the road are peasants, some of them resting by the ruins of a house.

Height, 28 inches; length, 36 inches.

N°. 95

JACOB OCHTERVELT

About 1650–1710

Vertumnus and Pomona

This picture is a realization of the beautiful story of Vertumnus and Pomona. The amorous youth, disguised as an old woman, her gray hair surmounted by a cap, and a staff in her hand, enters the garden and admires the fruit, while Pomona, robed in white, sits on a bench, listening to her visitor. Fruit lies on the table beside her, and the background is dark with trees under a low-toned sky. A copper vessel on the seat contains flowers. The detail is unusual, and the flesh tints most luminous, the example being a rare one.

Ochtervelt was not a very productive artist, but examples of his work may be found in Berlin, Brussels, Cologne, Copenhagen, Dresden, and England.

Height, 16 inches; width, 13 inches.

From the Van Oldenbarnevelt Collection, The Hague.

N°. 96

J. J. HENNER

La Lectrice

Lying upon the ground is a young and beautiful woman intent upon a book. She is quite nude, the flesh tints being of an exquisite ivory tone, brilliant in the light, and luminous in the shadows. Her head rests upon one arm, and her hair, of a Titian tint of reddish blond, falls over the shoulders. The picture represents those particular characteristics which have given this painter popularity.

Henner was a pupil of Drolling and Picot, and was a Prize-of-Rome winner in 1858. He has received many medals, and is represented in the Luxembourg and other museums in France and elsewhere.

Height, 23 inches; length, 29 inches.

N°. 97

FREDERICK A. BRIDGMAN

An Oriental Woman

Famous for his pictures of the Orient, Mr. Bridgman has chosen for his model in this work a beautiful Egyptian woman, arrayed in soft, clinging stuffs of white and pink. With hands clasped, she leans thoughtfully on a cushion. Her ears are pierced by great rings of gold, and her luxuriant hair is partly concealed by a head cloth of white.

Mr. Bridgman is an American who has made Paris his home for many years. He has received many recompenses, and wears the red ribbon of the Legion of Honor.

Height, 13 inches; width, 10 inches.

N°. 98

LUDWIG KNAUS

The Love Letter

Placing a love letter in her bosom with her right hand, is portrayed an attractive young woman, fashionably clad. Her pretty face is turned to the left, and her bright eyes look away from the spectator. A rose is in her hair, and about her neck is a velvet ribbon of black. The detail is delightfully rendered with rare craftsmanship.

Knaus is one of the most popular of the German artists, and has received many recompenses, being considered the foremost genre painter in his country.

Height, 10 inches; width, 7 inches.

N°. 99

GEORGE HENRY HARLOW

1787–1819

Portrait of a Lady

With hands crossed, holding a feather fan, and wearing an evening gown of thin yellow material, the subject of this portrait is a dark-haired young woman whose black curls are arranged over her forehead in a manner recalling the early Victorian period of feminine adornment. A fillet of gold passes about the head, holding a jewel at the forehead. Another jewel is at the breast, while on the wrist is a bracelet.

Harlow worked for a while in the studio of Sir Thomas Lawrence and became one of the popular portrait painters of his day.

Height, 30 inches; width, 25 inches.

N°. 100

PAULUS BRIL

1556–1626

A Pastoral

From the recesses of a deep woodland, to the right of the composition, emerge several maidens, one of whom approaches a shepherd. A cow and sheep are disposed about the pasture, from which rises a hill, and to the left is a group of delicate trees. There is a stately sky of piled-up cumuli clouds, and the whole canvas has a classic feeling.

A brother of Matthys of the same name, Paulus Bril, who was born in Antwerp, was a pupil of Ortelmans, and spent most of his life in Rome, where he finally died. He was also an etcher of great ability.

Height, 27 inches; length, 34 inches.

N°. 101

JAN VICTOORS

1620–1672

A Rabbi

Victoors was a pupil and follower of the great Rembrandt, and his pictures have been frequently confused with those of his master, whose style his own closely resembles. His pictures are found in the museums of Amsterdam, Dresden, Munich, Paris, London, and other cities. Many of his subjects are from the Old Testament.

We have here an old man with white beard, of earnest expression of face—a virile, sturdy type, admirably rendered, with the contrasts of light and shade effectively disposed. He wears a black velvet cap, and discloses one hand against the cloak of brown thrown about his shoulders. A mellow, warm tone pervades the canvas.

Height, 30 inches; width, 25 inches.

N°. 102

FRITZ THAULOW

The River Arques, near Dieppe

One of the characteristic subjects with Thaulow, this composition shows a swift-running stream, typically French, passing a group of cottages with red-tiled roofs and timbers showing. The time is autumn, and the foliage takes on bright tints. Washerwomen are by the bank, and a clear sky is overhead.

One of the most popular of the modern men, Thaulow, a Norwegian by birth, has long been established in France, where his work is in great demand. He is also in high favor in America, and his canvases are in many important collections.

Height, 26 inches; length, 32 inches.

FRITZ THAULOW.



THE RIVER ARQUES-NEAR DIEPPE

N°. 103

SIR WILLIAM BEECHEY, R.A.

1753–1839

Portrait of Admiral Sir John Ross

Seated against a red curtain, and dressed in full uniform, including gold epaulets and a sash, the famous Arctic explorer presents a strong, manly face full of color. He wears a black stock, and about his neck is a red ribbon from which hangs a jewelled order, many more being pinned on his breast.

Beechey was portrait painter to Her Majesty Queen Charlotte, and made many portraits of royalty, George III., the Prince of Wales, and the Duke of York being among his sitters. Many of his works are in Hampton Court, and he is represented in the National Gallery.

Height, 36 inches; width, 28 inches.

From the collection of Sir Henry Bunbury, Burton Hall, Bury St. Edmunds.

N°. 104

SIR THOMAS LAWRENCE, P.R.A.

1769–1830

Portrait of Miss Bulkeley

Making good his claim as the painter of fair women, Lawrence in this canvas represents a beautiful type of girlish face of delicate color, with a mass of dark, curly hair. The lady wears a low evening dress of gray velvet, showing a touch of white lace, a red rose at the breast giving the right note of color. The artist has expressed admirably the subtlety of youth, and invested this portrait with rare distinction.

Son of a clergyman, Lawrence was a handsome youth, and of unusually early talent, being elected to the Royal Academy before he was of academic age. He painted royalty, enjoyed great patronage, and was made president of the Royal Academy in 1820.

Height, 21 inches; width, 16 inches.

Bought of Messrs. Thomas Agnew & Sons.

N°. 105

THOMAS GAINSBOROUGH, R.A.

1727–1788

At the Pool

The warm glow of the setting sun lights with a mellow tone a number of cattle that have gathered at a pool to drink. To the left is a dense woodland, with great trees coming against the sky, and the middle distance, in deep shadow, shows the delicate blues of a hill. The sky, vigorously painted, is brilliant at the horizon, and over all is a rich, warm tonality, most effective.

Painter of portraits, the king, queen, and royal family having been among his sitters, Gainsborough was no less distinguished for his landscape work, into which he infused his strong personality and admirable craftsmanship.

Height, 34 inches; length, 37 inches.

Collection of the late Countess of Lindsay.

N°. 106

SALOMON DE KONINCK

1609–1668

A Gold Weigher

Intently gazing at a pair of scales which he holds delicately poised in his right hand, an old man leans forward with the other hand on his desk. He is before a window, the light of which illumines his face, bringing out with great clearness all the flesh tints and accentuating his white beard. A brown cap trimmed with fur is on his head, glasses are on his nose, and thrown over him is a greatcoat. In the dim interior may be discerned a chair and a door. Detail and breadth, and careful yet free painting, give this work unusual charm.

A pupil of Rembrandt, De Koninck is justly considered one of the great men of the Dutch school.

Height, 26 inches; length, 29 inches.

From the collection of Arthur Kay, Esq., 21 Winton Drive, Glasgow.

N°. 107

FERDINAND ROYBET

The Standard Bearer

Roybet, who has a studio in Paris, received his first medal at the Salon of 1866.

A picturesque soldier of mediæval times is represented here, standing near an archway, beyond which appear a house and some figures. His costume consists of a suit with slashed sleeves, of scarlet stuff embroidered with gold, a white ruff, and a black hat with ample brim. He carries one hand on his hip, while the other holds a yellow and red flag.

Height, 32 inches; length, 39 inches.

N°. 108

CORNELIS JANSSENS

1594–1664

Henriette, Duchess of Orléans

With pathetic, high-born face, tender in its expressiveness and refined in color, this noblewoman is depicted in a beautiful gown of yellow satin, with superb lace about the neck and sleeves. She wears a string of pearls, and has similar jewels in her ears and hair. About her waist is a red ribbon, this being the only striking note of color. Painted in detail, the canvas has yet much subtlety and a great charm of sentiment.

Taken into the service of James I. and of Charles I., Janssens painted a number of the leaders of the court in England, where he remained until 1648, when he returned to The Hague. Many of his pictures are in England.

Height, 30 inches; width, 23 inches.

N°. 109

J. B. C. COROT

1796–1875

Allant au Pâturage

Wending their way past a pond in the centre of the composition, a farm woman and two cows are in the foreground of this composition. To the right is seen a farmhouse with red roof, and to the left, on a hill, is a little group of houses. A willow tree is reflected in the water, and a tender sky of blue is filled with fleecy clouds. The coloring is of the pearly-gray quality so much admired in Corot's work, and the handling is facile and most artistic.

At the height of his career, Corot is said to have made 200,000 francs a year by the sale of his work. Since his death the demand for his canvases has been even greater.

Height, 10 inches; length, 14 inches.

From Boussod, Valadon & Co.
From S. P. Avery.

N°. 110

ANTONIS PALAMEDESZ

1600–1673

Joyous Company

In the centre of the picture, seated on a chair, a cavalier in russet boots and a yellow coat with lace collar and cuffs holds high in one hand a glass of wine, apparently pledging the health of the company. In the other hand is a gray hat with plume. Grouped about him is a joyous company of men and women, one of the former playing on a violin. In a corner is a 'cello, and at a table at the back a man in red pours out wine. Before a fireplace to the left sits a dog chewing a bone, and from a window behind the chimney comes a flood of light. Painted in detail, with pleasing disposition of light and shade, the picture is characteristic of the manners and costumes of the seventeenth century.

A member of the Guild of St. Luke, Palamedesz later became dean. He was born in Delft.

Height, 27 inches; length, 33 inches.

No. 111

JACOBUS VAN ARTOIS

1612–1684

Landscape

This eminent painter was born at Brussels, and his landscape compositions were usually selected from the scenery about his native city. Most of the museums of Europe possess examples of his work.

In this picture a roadway runs past a wood; large, fine tree forms being seen at the left, and in the distance a *château*. Peasants rest by the wayside, and in the blue sky are cumuli clouds. The detail is well rendered, and the lines and masses of the composition produce a very harmonious balance.

Height, 23 inches; length, 33 inches.

From the collection of Lord Truro.

N°. 112

PIETER FRANSZ DE GREBBER

1600–1665

The Violin Player

Half nude, and with a loose garment falling from his person, a youth sits playing a violin. His expression is intense, and the face, half thrown back, is turned to the spectator. Mellow in tone, broadly handled, and of much brilliancy, the flesh tints are admirably managed, and the work has much personality.

Pupil of his father, this artist has many works in the museums of Dresden and Haarlem. He had a sister, Maria, who was also an artist.

Height, 32 inches; width, 26 inches.

N°. 113

SIR PETER LELY

1617–1680

Portrait of a Lady

A young and attractive woman of distinction is portrayed, seated in a chair upholstered in red, with one arm on a table, while in her hand she holds a book. She wears an evening gown of blue, trimmed with lace, and her hair, in little curls, lies flat on her forehead. A curtain is looped up behind, and a glimpse of landscape is seen through a window.

Painter of social celebrities, of many distinguished people of his day, and in great favor at court, Lely was the portraitist of his time in England. He was a pupil of De Grebber, at Haarlem.

Height, 36 inches; width, 28 inches.

N°. 114

FRANZ POURBUS
(The Younger)

1569–1622

Portrait of Henriette de Joyeuse

(Duchesse de Montpensier en 1599)

(Duchesse de Guise en 1611)

Stately in her robes of ceremonial elegance, the famous noblewoman in this picture wears an enormous ruff of intricate fashion over a white neckerchief of elaborate embroidery, her gown being of cunningly decorated stuff in gold cord, the sleeves slashed and the waist caught in by a rope of pearls. Similar jewels hang from her ears and around her neck in a festoon, and are woven into the arrangement of her blond hair. A sumptuous portrait this, painted in astonishing detail; yet notwithstanding all the accessories of costume, the face stands prominently out and is beautifully modelled.

Born in Antwerp of an artistic family, Franz Pourbus the Younger was employed by Archduke Albert, at Brussels. He settled in Paris, and in 1611 was appointed painter to Marie de Medici.

Height, 30 inches; width, 25 inches.

From the collection of the Marquis de Biencourt.

FRANZ POURBUS



HENRIETTE DE JOYEUSE

No. 115

GEORGE HENRY HARLOW

1787–1819

Duchess of Richmond

In a gown of black, cut low and disclosing a lovely neck and shoulders, the artist has represented a beautiful young Englishwoman of patrician mien. She wears a large black hat with white ostrich plumes, and her dark hair clusters in curls over the face. She gazes with expressive eyes toward the right, her hand toying with a chain that is suspended from her neck. The brush work is free, though excellent in detail, and the disposition of light and shade is most attractive.

Harlow worked for a while in the studio of Lawrence, and painted many prominent people. He also had a *clientèle* in Rome while living there.

Height, 36 inches; width, 28 inches.

N°. 116

GEORGE H. BOGERT

From Leyden to Katwynk

Across a moorland with high sand dunes on either side, a traveller makes his way on horseback, toward evening. A little hamlet is to the right, containing among the cluster of houses a traditional windmill, with its great arms against the evening sky. The heavens are filled with piled-up cumuli clouds, radiant with the light of the setting sun, and the shadow is thrown here and there over the landscape, making an interesting distribution of light and shade, the middle distance catching the warmth of the hour. It is a work of much feeling and eminently characteristic of the Holland country, being brushed in with breadth and spontaneity.

Mr. Bogert, in 1898, was awarded the first Hallgarten prize; in the following year he received the Webb landscape prize, at the Society of American Artists, and last season he was given a silver medal, at the Pan-American Exposition, in Buffalo. In Paris he has had a medal of bronze. His studio is in New York.

Height, 28 inches; length, 36 inches.

FERDINAND BOL.



A DUTCH BURGHER.

N°. 117

FERDINAND BOL

1611–1680

A Dutch Burgher

Studying in the studio of Rembrandt, Bol secured much of his master's feeling for rich, unctuous color, which may be seen in the painting of this head of a man.

With full, healthful color, ruddy cheeks, and alert eyes, the subject is characteristic of the Dutch burgher of the day, clad in black and wearing a white lace collar. Broadly indicated, with much economy of line, the head is an admirable example of this painter, whose famous picture of the "Four Regents of the Leprosy Hospital" is now in the town-hall at Amsterdam. The Hermitage, at St. Petersburg, has no less than ten of his canvases, and other museums in Europe are rich in examples.

Height, 17 inches; width, 13 inches.

From the collection of the Earl of Ashburnham.

N°. 118

L. BARRAU

Easter

The theme is typified by a charming young woman, evidently French, in a diaphanous robe of lavender. She holds in her hands some lilies, and stands against a window hung with a white curtain. A blue vase is on the table. The face is most attractive, and the dark brown hair, parted in the centre, is brought in simple bands low over the forehead and arranged in a high knot behind.

Barrau has a studio in Paris, and is a regular contributor to the Salon.

Height, 22 inches; width, 19 inches.

N°. 119

ALESSANDRO BRONZINO

1535–1607

A Cardinal

The gray-bearded man with a face of calm benignity is garbed in a robe of red and wears a beretta and a narrow white collar. A green curtain is looped up at the left.

Bronzino painted a number of portraits of distinguished men of his time. He was the son of a painter, who died when the lad was five years old, and he was brought up by his uncle, Agnolo Bronzino, whose pupil he became. He executed many altar pieces, and in the Uffizi gallery there are no less than sixteen of his works.

Height, 30 inches; width, 25 inches.

From the collection of the late Dr. Hewetson, Leeds.

N°. 120

EGBERT VAN DRIELST

1746–1818

Holland Landscape

Drielst applied himself with great energy to the study of the works of Hobbema, Ruisdael, and Wynants, and his own canvases have much of the qualities of those masters.

In this work, dark, rich green trees are silhouetted in a warm mass against a luminous sky filled with cumuli clouds. To the left is an old farmhouse of quaint architecture, the construction showing in a curious manner, and to the right a burst of sunlight gives a warm yellow tone to the landscape. Most of the foreground is in shadow, the whole picture possessing a tonality mellow and effective.

Height, 32 inches; length, 46 inches.

From the collection of William Crighton Macbean, Esq., Great Yarmouth.

N°. 121

SIR PETER LELY

1617–1680

Nell Gwynne

Delightfully garbed as the daintiest of sheperdesses, the famous actress is represented seated against some rocks and holding a staff in her hand. Her lovely neck and shoulders are seen as her white waist falls therefrom, and a brown robe, worn negligently, takes attractive folds. In her left hand she holds a blue drapery, and beside her is seen a sheep. Beyond is a distant landscape of hill and dale, with a sombre sky lighted along the horizon. The hair clusters in curls over her head, and the composition is most picturesque.

Lely painted many of the professional people of his time, as well as prominent social folk, and was famous for his portraits of beautiful women.

Height, 50 inches; width, 40 inches.

N°. 122

WILLIAM BOUGUEREAU

Les Deux Soeurs

In a meadow by the trees two sisters are at play, one kneeling down, carrying the other on her back. They are dressed in simple peasant costume of light and dark blue skirts and white chemises. On the grass are bright spots of sunshine, and blue distance is seen through the trees. Characteristic of the art of Bouguereau, all are carefully worked out in detail, and the flesh tones are particularly brilliant.

The artist was a pupil of Picot at the École des Beaux Arts, where he gained the Prize of Rome in 1850. He has been awarded innumerable medals and honors, and is one of the most popular painters of the day.

Height, 54 inches; width, 40 inches.

BOUGUEREAU.



LES DEUX SOEURS.

N°. 123

EDWARD WILLIAM COOKE, R.A.

1811–1880

French Herring Boats Running into the Port of Havre-de-Grâce

Great cliffs of chalk rising from an angry sea are alternately light and dark from the sun and shadow of a cloudy sky. A castle surrounded by many walls rises in stateliness, and distant hills to the right stretch far away. In the tumult of a heaving sea, a lugger staggers along, her sails flapping, and her crew working hard. A buoy to the left is fastened to a rock pile, and sea gulls dash about. Another boat is nearer shore, and more are on the horizon. A part of a rainbow illumines the town.

Cooke, son of a well-known engineer, was brought up in his father's profession, but he soon abandoned it to paint marine pictures, in which he greatly excelled. The South Kensington Museum possesses an extensive collection of his water colors.

Height, 55 inches; length, 72 inches.

Formerly the property of Lady Lampson.

N°. 124

PIERRE MIGNARD

1610–1695

Mlle. de la Sablaire

Richly garbed in a white satin robe elaborately trimmed with pearls, stands a patrician woman who holds in her right hand some flowers, while the left sustains a scarf. The gown, cut *décolleté*, shows a fair neck, over which falls a cluster of dark curls, and about it is a string of pearls. Behind her is a stone wall, and in the distance is a hill, upon which stands a castle.

Mignard spent considerable time in Italy, where he painted portraits of three of the popes—Urban VIII., Innocent X., and Alexander VII. Returning to France, he became very prominent in art there, and his supremacy was unquestioned.

Height, 51 inches; width, 37 inches.

N°. 125

SIR GODFREY KNELLER

1648–1723

The Earl of Macclesfield

A distinguished-looking gentleman in an enormous curly wig stands leaning on his cane, one hand holding a pair of gloves at the hip. A lace cravat falls over the elaborately embroidered yellow coat, which is bound around the waist with a red sash. The serious-looking face is full of character, and the whole canvas possesses unquestionable dignity.

Kneller was a pupil of Bol at Amsterdam, and, coming to England, gained the favor of Charles II., and subsequently of James II. He painted most of the beauties of his time and no less than ten sovereigns.

Height, 50 inches; width, 40 inches.

From the collection of John Dell, Esq., Croydon Road, Anerley.

N°. 126

DOMENICO THEOTOCOPULI

(Called "Il Greco")

1548–1625

An Ambassador

Soberly clad in a black robe trimmed with fur, and with a medal suspended from his neck by a chain, a middle-aged man is represented in this canvas, seated in a chair, his hands resting on the arms. In one of his hands he holds a cane. A mustache and full beard streaked with gray give a certain dignity. The forehead is broad, the man being somewhat bald, and the flesh tones are luminous against a dark background.

The artist is believed to have been a pupil of Titian. He has a large picture in the cathedral at Toledo, and in his time he was architect, sculptor, and engraver, as well as painter.

Height, 38 inches; width, 29 inches.

N°. 127

FRANCIS COTES, R.A.

1726–1770

Portrait of John Sotheby, Esq.

A young man, clad in the fashionable garments of his time, is seated out of doors. He wears a white waistcoat and a blue coat, and one arm rests on the arm of the chair. His brown wig is done up in a cue behind, and the face is attractive in its youth and dignity. Behind him is a landscape.

Cotes was a foundation member of the Royal Academy, and in 1767 he painted "Queen Charlotte, with the Princess Royal on her lap."

Height, 30 inches; width, 25 inches.

No. 128

FRANK DE HAVEN

The Oak

To the left centre of this composition is a great oak tree, the foliage touched with autumnal tints, its brown trunk silhouetted against a tender background of yellow woodland. Under its shade stands a man accompanied by his dog. Overhead is a sky of delicate tones of blue, gray, and white.

The artist has a studio in New York, and has been awarded several prizes for landscape painting.

Height, 23 inches; length, 28 inches.

N°. 129

PAULUS MOREELSE

1571–1638

Portrait of a Woman

A delightful portrait of a Dutch lady in great white ruff and black dress with embroidered front, elaborately decorated in gold cord. She wears a white cap of lace on the back of her head, her golden-brown hair being drawn back from her forehead.

Direct in painting, broad in handling, and admirable in color, this canvas is fully representative of the work of this gifted man, who as painter, architect, and engraver achieved fame. He painted royalty in the persons of Frederick V., King of Bohemia, and the Princess of Nassau and Holland. He was a pupil of Michiel Mierevelt.

Height, 27 inches; width, 21 inches.

From the Van Oldenbarnevelt Collection, The Hague.

N°. 130

GERARD VAN HONTHORST

1590–1656

Marie de Medici

Daughter of Francis I., Grand Duke of Tuscany, and of Jeanne, Archduchess of Austria, this distinguished patron of Van Honthorst married Henry IV. of France, in 1600, and became the mother of Louis XIII. Her portrait here discloses a handsome woman clad in a black robe with much embroidery, and with great linen collar and cuffs, the former caught at the breast with a gold pin. About the neck is a chain, while the sleeves are arranged with gold braids and ribbons. Toying with a chain, she sits in a green chair beside a table on which rests her crown, while behind her a red curtain is looped up, disclosing a landscape with an interesting sky. On her waving chestnut hair is arranged a black velvet headdress with gold band and pearl ornament.

Patronized by both Charles I. of England and the King of Denmark, this artist painted many royalties, as is attested by his numerous works, of which there are in the various museums: Five in Amsterdam, three in Berlin, six in Florence, four in The Hague, five in Munich, seven in Paris, and no less than nine in the Hermitage, in St. Petersburg.

Height, 47 inches; width, 37 inches.

From the collection of the Marquis de Biencourt.

GERARD VAN HONTHORST



PORTRAIT OF MARIE DE MEDICI

N°. 131

LUDWIG KNAUS

The Butcher Boy

Standing with his legs spread apart, before the door of his shop, is a handsome, curly-haired young lad, sharpening his knife on a steel. He wears a long white apron, and seems the embodiment of health and animal spirits. A chopping-block is to the right. Upon it lies a cleaver, and from a hook hangs some meat. The detail is interesting and painted in the masterly manner of this famous German genre painter, who is considered the foremost in his profession in his native country.

Height, 26 inches; width, 20 inches.

N°. 132

WILLIAM VAN MIERIS

1662–1747

The Poulterer's Shop

This picture is thus described in Smith's Catalogue Raisonné, supplement, page 72, No. 63: "A man wearing a light brown dress and a white cap stands within an arched window, holding up a pheasant which a young woman seems disposed to buy, and is pointing to some pieces of money which lie on the sill of the window as the sum which she is disposed to give for it. A basket of eggs, some ducks, pigeons, and hares' skins are on the sill, the under part of which is adorned with a bas-relief."

William was the younger son of the artist Frans Mieris the elder, whose pupil he was. He was born in Leyden. His pictures are found in the best collections, the museum at Dresden containing thirteen works.

Height, 15 inches; width, 13 inches.

N°. 133

JAN JOSEF HORREMANS

(The Elder)

1682–1759

The Convalescent

Led by her husband, a young mother walks laboriously across the floor of a fine old Dutch interior, while by the fire a nurse holds the baby, which a little child is watching. An old and a young woman and a figure in a red cloak are also present. A line of windows to the left lets in much light upon the carved cabinets, the curious mantel, and the raftered ceiling. This is a companion picture to "The Christening," and an intimate portrayal of family life in the eighteenth century.

Pupil of Van Pee, Horremans was born in Antwerp, and painted many similar subjects.

Height, 19 inches; length, 24 inches.

From the Van Oldenbarnevelt Collection, The Hague.

N°. 134

JAN JOSEF HORREMANS

(The Elder)

1682–1759

The Christening

Gathered about the dining-room table is a merry group, and the father of the family holds on high a glass to pledge the health of a baby which is being brought in. The chamber is an old Dutch interior, hung with portraits and pictures, a fine mantel holding china and brass. The young mother greets the infant as it lies in the arms of its grandmother, the light streaming in upon them through an open window. In the background a pair of lovers embrace, and a queer old cabinet stands to the right. The picture is painted in much detail, with high finish.

Horremans was a master of the Guild of St. Luke, and had a son and brother who were artists.

Height, 18 inches; length, 24 inches.

From the Van Oldenbarnevelt Collection, The Hague.

N°. 135

ANTOINE VESTIER

1740–1824

A Royal Lady of the Period of Louis XVI.

With piquant expression, bright eyes, and fair skin, the lady on this canvas is one of the beauties of the French court. She wears a star on her breast and a red sash over her shoulder, an ermine cloak half falling off. Behind, a curtain is looped up, disclosing a column and a landscape to the left. The hair is powdered, according to the fashion of the time, and the work is fresh and colorful.

One of Vestier's important works, a portrait of his wife, is in the Louvre, where he has also other portraits.

Height, 24 inches; width, 20 inches.

N°. 136

PAUL JEAN CLAYS

1819–1900

On the River Scheldt

In the left of the picture is a great vessel with all sails set, behind which lies a lumbering barge. The river beyond is crowded with picturesque craft having sails of many colors, and in the distance are windmills. The sky is gray, of subtle tone, and the quiet water holds many reflections.

Clays, one of the most popular of marine painters, was a pupil in Paris of Gudin. He lived in Brussels, and was honored with many medals and decorations. His works are in most European collections, and are greatly esteemed in this country.

Height, 29 inches; length, 43 inches.

CLAYS.



ON THE RIVER SCHELDT.

N°. 137

G. BOLDINI

The Gossips

Two dainty, fashionably clad young women are seated at a table in a handsomely furnished apartment. One is engaged at embroidery, while the other reads from a book lying on the table. The costumes are most dexterously painted, and all the accessories are no less cleverly rendered. Much bric-à-brac is scattered about. The white walls are panelled and decorated with fine gold lines. Through a doorway are seen a fireplace and mirror in an adjoining room, and everywhere are dash, *chic*, and attractive technique.

Boldini, one of the most popular and skilful of modern painters, has a studio in Paris, and is varied in his art, painting portraits, landscapes, and the figure, with equal facility.

Height, 14 inches; width, 10 inches.

No. 138

JOHN CONSTABLE, R.A.

1776–1837

Opening the Lock

A favorite theme with Constable, this subject of the lock represents that Suffolk country in which the artist was born and raised. Fine in conception and vigorously treated, there is here the masterly breadth of manner so characteristic of this artist's work. The sky, varied in color and piled up with clouds, has remarkable force. To the right is an old tree and beyond it some buildings. A flat country stretches off to the left, and in the immediate foreground a boat is about to enter the lock. There is great brilliancy of color with fine quality of tone, all betokening the master hand.

Son of a miller, Constable early showed a taste for art, but struggled long to obtain recognition, which came to him first from France, where his pictures made a sensation, the king sending him a medal. He is now proclaimed one of the masters of his profession, and his works are most difficult to obtain.

Height, 26 inches; length, 32 inches.

Purchased from Messrs. Thomas Agnew & Sons, London.

JOHN CONSTABLE R.A.



OPENING THE LOCK.

N°. 139

JEAN RAOUX

1677–1734

The Love Message

Raoux, a French painter of distinction, whose works are in the Louvre, obtained a prize at the Academy, and was sent to Italy with the king's pension. He came to England for a while and was well received there, finding many patrons.

A young and handsome woman in this canvas leans upon her dressing-table and with joyous countenance reads a letter. Her gown of modish make discloses a fair neck and shoulders, and the lighting is happily arranged. The work is in detail, and the accessories are agreeably rendered, the facial expression being admirably carried out.

Height, 38 inches ; width, 30 inches.

From the collection of Sir William Cunliffe Brooks.

N°. 140

JOHN HOPPNER, R.A.

1759–1810

Mrs. Sutherland

Portrait painter to the Prince of Wales, and by consequence in great vogue with fashionable English society, Hoppner was a powerful competitor of Lawrence. He was born in London, of German parentage.

Dressed in a demure gray gown, with a white kerchief over her shoulders and her hair powdered, the lady stands against a doorway. Through the opening appears a wooded landscape and sky. Rich in color and agreeable in the flesh tints, the picture is a bright and attractive example of this early English painter.

Height, 29 inches ; width, 26 inches.

Purchased of Messrs. Lawrie & Co., Bond Street, London.

JOHN HOPPNER R.A.



MRS SUTHERLAND.

N°. 141

SIR THOMAS LAWRENCE, P.R.A.

1769–1830

Portrait of Fanny Kemble

The distinguished actress is shown standing out of doors, in a gown of red velvet with slashed sleeves. Her hands are clasped, and the face, turned to the right, is full of expression. The bodice of white is caught by a jewelled pin with bands of pearls, others being fastened to the sleeves. A lace collar turns up about the neck, and over the face waving brown hair clusters in short curls. The landscape background consists of fine old trees and sky.

Lawrence painted many of the prominent professional people of his time, and one of his famous canvases was of Fanny Kemble's uncle, John Philip Kemble, as "Rollo."

Height, 50 inches; width, 40 inches.

From the collection of Lord Truro.

N°. 142

SIR JAMES THORNHILL

1676–1734

Portrait of Miss Adelaide Campbell

This portrait of a lady represents a beauty of her day, attractively gowned in light blue velvet, with dark hair and eyes, a smiling, intelligent face, and much grace of carriage. The robe is cut low, disclosing an exquisite neck and throat, and the painting has both breadth and detail.

Patronized by Queen Anne, who made him her sergeant painter, Thornhill was knighted by George I., and was the first English painter to receive that distinction. His daughter was clandestinely married to the artist Hogarth. Much of Thornhill's work was of historical subjects, for which in his day he was famous.

Height, 30 inches; width, 25 inches.

No. 143

WILLIAM DOBSON

1610–1646

Henry Clifford, Earl of Cumberland

Serious of expression and clad in sombre dress of black relieved only by a white collar, with dark hair falling on his shoulders, the gentleman is holding the fold of his cloak as he looks out of the canvas. Against a dark background the flesh is luminous, solidly modelled, and frankly painted. The example is fully representative.

Dobson, befriended by Van Dyck, was introduced to Charles I., with whom he found favor. Charles II. also sat for him, as did many of the court.

Height, 28 inches; width, 22 inches.

N°. 144

MICHIEL JANSZEN MIEREVELT

1567–1641

A Dutch Gentleman

A Dutch gentleman of distinguished mien, with closely cut hair and mustache and pointed beard, is portrayed here resting one hand on his left hip, with a huge white ruff about his neck, and cuffs of white, delicately embroidered.

The pose is natural and easy, and the painting representative of this Dutch artist, who portrayed many of the princes of Nassau and others of his distinguished countrymen. Indeed, so great was the fame of Mierevelt that he was invited by Charles I. to come to England, a proposition he declined because of the prevalence of the plague in London.

Height, 46 inches; width, 36 inches.

MIEREVELT



A DUTCH GENTLEMAN.

N°. 145

JOHN THOMSON, R.S.A.

(Known as Thomson of Duddingston)

1778–1840

Village near Duddingston

Along the outskirts of a town by a number of houses on the left of the composition runs a road. To the right are tall trees rising out of a tangle of underbrush beside a pond of water. In the distance are seen many of the buildings of the town, white or of delicate tones, as they catch the late afternoon sun. This also warms the foliage, and a mellow sky illumines the whole landscape.

The artist, a clergyman, was an honorary member of the Royal Scottish Academy and a pupil of Alexander Nasmyth. An excellent scholar and a man of rare taste, in addition to his clerical duties he followed art consistently for many years, exhibiting from 1813 to 1831.

Height, 25 inches; length, 30 inches.

N°. 146

FRANCIS COTES, R.A.

1726–1770

Portrait of Lady Monson

This handsome lady, with fair skin and bright eyes, one of the fashionable leaders of her time, is represented seated. She is dressed in a white satin gown embroidered with gold, and her hair is elaborately arranged and powdered, with a veil loosely fastened in the coils.

Cotes was a pupil of George Knapton, and was popular with the fashionable set of London, painting also many portraits of royalty. He was a notable member of the group of Early Englishmen.

Height, 30 inches; width, 25 inches.

N°. 147

SIR GODFREY KNELLER

1648–1723

King George I.

Kneller painted all the reigning monarchs of his day; among them Charles II., Louis XIV. of France, James II., William III., Peter the Great of Russia, Queen Anne, Charles VI. of Spain, and George I.

The last mentioned is here represented in his robes of state, wearing over his coat of blue and gold a great cloak of ermine, which he gracefully supports with his left hand. He wears the great curly wig of the period, and about his neck a lace cravat. He stands before the wall of a castle, and on the right a great curtain of red throws the figure forward. This is unmistakably a most interesting example of the work of a painter who was one of the most popular of his day.

Height, 50 inches; width, 40 inches.

N°. 148

SIR HENRY RAEBURN

1756–1823

Portrait of Margaret Wilson

Simply clad in a summer dress of thin white muslin, with a sash of yellow about the waist, the lady is represented seated out of doors under a tree, with a distant stretch of country to the right, showing hill and sky. Her very blond hair is arranged with a white ribbon, and the face, of brilliant coloring, is turned straight to the spectator. It has the charm of honest painting, being brushed in with facility and suavity.

Raeburn was born near Edinburgh, and was knighted by George IV. and appointed "His Majesty's Limner" for Scotland. One of the foremost portrait painters of his time, his fame has increased with years, though his career was one of uninterrupted success and honor.

Height, 30 inches; width, 25 inches.

No. 149

J. G. VIBERT

Study for the picture

"Le Repos du Peintre"

It is rarely that a painting of such proportions as this life-size head leaves the studio of Vibert. Here, however, we have an exceedingly clever work, painted with much breadth, yet lacking no detail. The ruddy, good-natured face looks out of the picture, set off with a long curly wig, in the fashion of the times of *le Grand Monarque*.

One of the most popular of modern Frenchmen, Vibert, a pupil of Picot and Barrias, has received many medals and official honors and enjoys an international reputation.

Height, 27 inches; width, 22 inches.

N°. 150

WILLIAM COLLINS, R.A.

1788–1847

The Patriarch

With a brown cloak thrown over the shoulders, a venerable old man with gray beard and hair stands leaning on a cane, his head thrown back. He wears a dark garment, embroidered about the collar, over a white shirt. Behind him is a dramatic sky with rolling clouds. The canvas is rich and mellow in tone and the painting free and direct.

Born in London, Collins was a pupil of the Royal Academy. He is well known by his picture in the National Gallery—"Happy as a King." He was elected to the Royal Academy in 1814.

Height, 44 inches; width, 34 inches.

From the collection of Wilkie Collins.
Exhibited in the Royal Academy, 1844.

N°. 151

FERDINAND ROYBET

In the Harem

A negro girl, dressed in many-colored robes, is seated on a luxurious divan in a Turkish interior, the walls of which are of pale blue tiles. She stops drinking her coffee to play with a solemn-visaged crane, who pecks at a tambourine that she holds in front of him. A brass bowl full of flowers lies on the cushions, and on a tabouret inlaid with mother-of-pearl is a feather fan.

Height, 39 inches; length, 51 inches.

N°. 152

ASCRIBED TO PALMA VECCHIO

1480–1528

Madonna and Child

The Madonna, in a robe of red with blue drapery, is seated on a rock, with her arm around the Child, who leans forward to grasp the book which the mother holds in her other hand. A nimbus encircles each head. To the right stretches a landscape with two quaintly drawn hills. The flesh is wonderfully luminous; and the *naïveté* of the drawing and painting, all in great detail, is most interesting.

Height, 33 inches; length, 43 inches.

N°. 153

GEORGE VINCENT

1796–1830

An English Landscape

Friend and pupil of "Old Crome," Vincent was born at Norwich, and was identified with that group of interesting landscape painters who found material for their pictures about that English city. His masterpiece was a picture of Greenwich Hospital seen from the north bank of the Thames.

The present canvas represents a considerable stretch of country, with a bay in the distance. A group of trees to the right hangs over a bank of excavated earth, where a laborer is engaged at work, his dog beside him. A bare tree trunk and an old house are to the left, and the land undulates to the distant water. A handsomely modelled sky, full of brilliant clouds, radiates much light, which floods the picture.

Height, 40 inches; length, 63 inches.

No. 154

RICHARD WILSON, R.A.

1713–1782

Tivoli

This view of the famous hill, with its buildings, towers, and foliage, is admirably carried out in much detail. A cascade falls over the rocks, and a roadway runs along the base. A great tree is to the right, silhouetted against a warm, brilliant sky, while in the immediate foreground some peasants gather under the rocks and have a basket near them. An old tree trunk lies on the ground, and far away, over the marshes, the hills of the Eternal City stretch out, faint and tender in tone.

After becoming a portrait painter of prominence—for he painted both the Prince of Wales and the Duke of York—Wilson turned his attention to landscapes, and is to-day considered one of the great masters of the British school.

Height, 40 inches; length, 50 inches.

RICHARD WILSON R.A.



TIVOLI

N°. 155

THOMAS BARKER

(Called "Barker of Bath")

1769–1847

A Woodland Path

Son of one painter and brother of another, Thomas Barker, generally referred to as "Barker of Bath," was proficient both in landscape and subject pictures, and was very popular in his day, many reproductions of his works being published. He first exhibited at the Royal Academy in 1791, showing two landscapes. The National Gallery possesses two of his pictures.

This work is typically English, and shows a quiet glade with cattle drinking from a pool at the right. To the left of the picture a path winds toward a woodland, some fallen trees being in the foreground. A figure is seen coming toward the spectator, and the country, undulating and diversified, is dotted here and there with fine old trees.

Height, 40 inches; length, 50 inches.

N°. 156

SIR JOSHUA REYNOLDS, P.R.A.

1723–1792

The Right Honorable Sir James Gray

Envoy Extraordinary to Naples in 1764, and Ambassador to Spain from 1766 to 1770

With one arm extended and the other resting on some books, the gentleman is seated before a green curtain, beyond which stretches a hilly landscape with a view of the Escurial. He wears a white wig and a suit of dark, claret-colored cloth, with a broad red sash and lace cuffs. The mellow tones of the flesh are admirably rendered, the painting being broad and facile.

Reynolds, the leading painter of his day, had for his patrons the flower of English society, and was unanimously elected first president of the Royal Academy. His charm of manner, intelligence, and tact, along with his artistic talent, gave him a unique position, and he left a vast amount of work that is now eagerly sought after.

Height, 50 inches; width, 43 inches.

Painted in 1773.

Sold at Sir Joshua's sale, April 15, 1796. Lot No. 43.

Collection of Captain Walsh.

Sold in Lady Thomond's sale, May 18, 1821. Lot 25.

Sold at Christie's, June 18, 1881. Lot 51.

SIR JOSHUA REYNOLDS.



SIR JAMES GRAY

N°. 157

SIR THOMAS LAWRENCE, P.R.A.

1769–1830

Frances, wife of Henry Robinson, Esq., and Son

A beautiful young mother, clad in a white evening gown, is seated before a table sketching her son, who stands on a chair upholstered in red. A gorgeous red curtain is draped about an enormous pillar, beyond which is seen the sky. To the right is a statue. On a table under a portfolio is a scroll, on the floor are some books, and to the left a piece of music. The little lad is dressed in a dark suit with a ruffled collar, and in his hands he holds a cap with feathers. His dark brown hair clusters over his forehead, and one of the lapels of his coat shows a touch of red. The woman, of rare charm of person and carriage, is gracefully posed before her drawing, her hand which holds the pencil being poised in the air, while the other rests on the portfolio. A string of pearls is about her luxuriant hair, a chain and locket about the neck, and on her wrist a bracelet. The work is characteristic of this distinguished and popular English portrait painter.

Height, 94 inches; width, 57 inches.

From the collection of Mr. Choering, of Calloby Castle, near Olnwick.

N°. 158

SIR DAVID WILKIE, R.A.

1785–1841

(Exhibited at the Royal Academy in 1835)

Christopher Columbus Submitting the Chart of his Intended Voyage for the Discovery of the New World to the Spanish Authorities

The idea of this picture was found in the "Life of Columbus," by Washington Irving.

"A stranger travelling on foot," says the biographer, "accompanied by a boy, stopped one day at the gate of a convent of Franciscan friars, and asked for bread and water for the child. Friar Juan Perez de Marchena happening to pass, was struck with the appearance of the stranger, and observing from his air and accent that he was a foreigner, entered into conversation with him. That stranger was Columbus." The conference which followed, remarkable for opening brighter prospects in the fortune of Columbus, forms the subject of the picture. He is represented seated at the convent table, with the prior on his right, to whom he is submitting a chart of his contemplated voyage. Beside him is his son Diego, with a small Italian greyhound, while on the other side of the table is the physician, Garcia Fernandez, who, from scientific knowledge, approved of the enterprise. Behind

SIR DAVID WILKIE R.A.



COLUMBUS.

him is Martis Alonzo Pinzon, one of the most intelligent sea captains of his time, who accompanied Columbus on his voyage. This picture was painted for Mr. Holford and remained in the family until recently purchased.

Height, 58 inches; length, 74 inches.

Bought of Capt. G. L. Holford, Dorchester House, 40 Park Lane, London.

Royal Academy Exhibition of Old Masters, 1870.

Royal Academy Exhibition of Old Masters, 1893.

No. 159

PHILIPPE JACQUES DE LOUTHERBOURG, R.A.

1740–1812

Battle Scene

The awfulness of warfare is vividly illustrated in this remarkable composition, filled, as it is, with fighting men and the smoke of battle. Horses and soldiers are mingled indiscriminately; there are charges of cavalry, hand-to-hand conflicts of foot soldiers, and dead and wounded lying about, among them Turks, Cossacks, and men in Hessian uniforms. A stone tower stands to the left, the approach to which is over a rocky eminence. The sky, remarkably composed and painted, is no less dramatic than the battle scene.

De Loutherbourg, who was famous for such pictures, was born at Strasburg, lived a while in Paris, and finally made his home in London, where he was elected a Royal Academician in 1781. The Royal Collection contains a painting by De Loutherbourg, entitled "The Review of Warley Camp." Greenwich Hospital owns a fine work called "Defeat of the Spanish Armada."

Height, 54 inches; length, 78 inches.

N°. 160

SIR PETER LELY

1617–1680

William, Earl of Ashburnham

This stately canvas depicts the full-length figure of a nobleman richly garbed, standing on a flight of steps, resting one hand on a cane, the other on his hip. He wears a steel cuirass, a brown coat, and white linen sleeves, a yellow cloak being gracefully draped over his shoulders. A sword is suspended at his left side, and on his leather gaiters are clasps of gold. On his head, an enormous brown, curly wig gives an impressive air, and beyond the draped curtain at the back is seen a landscape with the tower of a castle. The face, full of character, is stern but kindly, and the patrician air unmistakable.

Lely had the patronage of the greatest nobles of his time, painting the king and his court, as well as Cromwell.

Height, 88 inches; width, 56 inches.

From the present Earl of Ashburnham.

N°. 161

ADOLPHE MONTICELLI

1824–1886

La Cour de Henri III.

(An episode from " La Dame de Montsoreau ")

Thoroughly weird and original in conception, this composition, like all the work of this inspired colorist, might be called a veritable poem of tone. Upon a terrace, backed by luxuriant stately trees, is assembled a gorgeously dressed party of ladies and cavaliers, with a dwarf court jester in cap and bells coming down a staircase at the back. From the foot of a great urn to the right emerge a group of ladies with wineglasses in their hands. On the right is a perfect riot of sumptuous color, of fruits and flowers, rugs and stuffs, such as Monticelli delighted in, and which he indicated in so masterly a fashion. Indeed, the whole canvas fairly palpitates with gorgeous pigment piled up in reckless splendor.

The artist, born in Marseilles, came to Paris in the middle forties; but quitted that city upon the fall of

MONTICELLI.



LA COUR DE HENRI III.

the Second Empire, and thereafter remained in his native town, living in the simplest fashion, eschewing society and leading a solitary existence.

Height, 59 inches; length, 98 inches.

Collection of Madame Estrangin, of Aix.
Bought of Boussod, Valadon & Co.

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